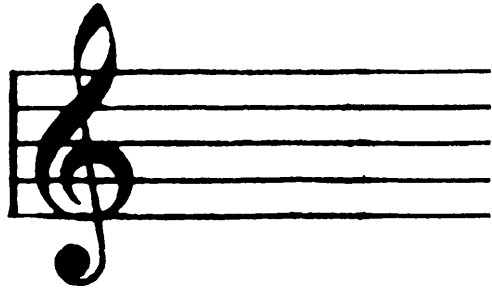


Proceedings

**The
Cantors
Assembly
of
America
Twenty -first
Annual
Convention
May 5-9, 1968**



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Prepared for publication by Hazzan Samuel Rosenbaum

Welcome

to the 21st Annual Convention of the Cantors Assembly of America.

We are pleased to greet you amidst the magnificent surroundings of this world famous resort. Our program has been planned to enable each delegate to avail himself of the many facilities which the hotel offers without curtailing attendance at any of the scheduled sessions.

In the next few days we shall all be involved in hazzanic study, experimentation and in the appraisal of the role of the hazzan in the Conservative Synagogue of today. It is our hope that the Convention workshops, panel discussions, concerts and carefully planned religious services will reflect and illuminate the expanding role which the hazzan plays in that synagogue.

If the Convention is to be an effective means of education and inspiration the delegate must play his part by attending each session from beginning to end. In this way his participation in the discussions which will follow most presentations will be meaningful and intelligent.

Our efforts to make this an outstanding convention will be rewarded best by your participation in each session and by the knowledge that each colleague who does so will leave the Convention uplifted in spirit and encouraged in heart to pursue with greater vigor, more intense satisfaction and even more sincere dedication our sacred calling.

THE CONVENTION COMMITTEE

Sun. May 5

4:00 P.M.

Registration

Convention Desks; Registration Lobby

Note: Convention delegates and <guests must first obtain identification badges and kits before room assignments can be made.

Lobby

Rooms

1, 2, 3

Convention Exhibits

Display of Jewish music, books, recordings, synagogue ritual objects and educational materials.

(Exhibits will be closed during all sessions)

6:30 P.M.

Maariv

Terrace

Room

Officiating:

Hazzan Mordecai M. Goldstein
Congregation Beth Israel
Camden, New Jersey

7:30 P.M.

Opening Banquet

Dining

Room

Chairman :

Hazzan Arthur Yolkoff
Congregation Mishkan Israel
Hamden, Connecticut

Havah Nashir and Birkat Hamazon:

Hazzan Reuven Frankel
Temple Israel
Albany, New York

Accompanist:

Mrs. Nat Levy
Wilkes-Barre, Penna.

9:30 P.M.

Convention Open House

Nightwatch

Room

An opportunity for convention delegates to meet new and old friends.

The following hazzanim will be your hosts:

Ivan Perlman
Morton Shames
Arthur Yolkoff

10:45 P.M. Grossinger Show

Terrace

Room

Mon. May 6

8:00 A.M.

Terrace
Room

Shacharit

Officiating :

Hazzan Abraham Friedman
Park Avenue Synagogue
New York, New York

Baal Koreh :

Hazzan Daniel Green
Temple Israel
Natick, Mass.

D'var Torah :

Hazzan Ychudah L. Mandel
Beth Judah of Logan
Philadelphia, Penna.

9:00 A.M.

Dining
Room

Breakfast

10:30 A.M.

Playhouse

Concert-Workshop Music for Youth

Chairman:

Hazzan Gcdaliah Gertz
Temple Israel
Akron, Ohio

A. "Voices of Freedom"

Featuring:

The Shabbat Morning Youth Choir
Congregation B'nai Israel
Millburn, New Jersey

Hazzan Joshua O. Steele, Conductor

B. "The Synagogue Children's Choir: Organization and Growth"

Presented by :

Hazzan Jerome B. Kopmar
Congregation Beth El
Akron, Ohio

C. "Pillars of Peace"

and

"V'shinantam L'vanecha"

Two new cantatas for youth chorus
with original music and texts by
Hazzan Reuven Frankel.

Featuring:

Temple Israel Youth Choir
Albany, New York

Hazzan Reuven Frankel, Conductor

12:00 Noon Free Time

1:00 P.M. Luncheon

Dining
Room

2:30 P.M. Workshop in Hazxanut

Playhouse

A. "Is There Time for Hauanut?"

Achieving a balanced service that will reflect the musical taste of today, meet the limitations of time and yet retain representative elements of cantorial, choral and congregational participation.

Chairman :

Hazzan Gerald H. Hanig
Temple Ramah
Northridge, California

Presented by :

Hazzan George Wagner
Congregation Beth Yeshurun
Houston, Texas

B. "New Gems from Old Treasures"

Rebuilding the classic recitative for our day.
A suggested approach in arrangements by
Hazzan Charles Davidson

Chairman :

Hazzan Morris Schorr
Temple B'nai Israel
Elizabeth, New Jersey

Presented by :

Hazzan Samuel Dubrow
Temple Beth El
Cedarhurst, New York

Hazzan Sol J. Sanders
Congregation Shearith Israel
Dallas, Texas

Hazzan Kurt Silbermann
Temple Emanu-El
Enplewood, New Jersey

4:30 P.M. Free Time

6:00 P.M. Maariv

Terrace
Room

Officiating :
Hazzan Joseph A. Levine
B'nai Amoona
St. Louis, Missouri

Hazkarat N'shamot

Isadore Adelson	Abraham Kaplan
Bernard Alt	Adolph Katchko
Akiba Bernstein	Jacob Kouscvi tsky
David Brodsky	Sigmund Lipp
William H. Caesar	Asher Mandelblatt
David Chasman	Joseph Mann
Joseph Cysner	Gerson S. Margolis
Harry Freilich	Bernard Matlin
Marcus Gerlich	Itzik Schiff
Lcib Glanz	Jacob Schwartz
Myro Glass	Abraham Shapiro
Judah Goldring	Rubin Sherer
Jacob Goldstein	Hyman Siskin
William Hofstader	Jacob Sivan
Jacob Hohcnemser	Mendel Stawis
Israel Horowitz	Isaac Trager
Abraham Kantor	Solomon Winter

Eulogy and Kaddish :
Hazzan Morton Pliskin
A. G. Beth Israel
Chicago, Illinois

7:00 P.M. Dinner

Dining
Room

Chairman :
Hazzan Morton Shatnes
Havah Nashir and Birkat Hamazon:
Hazzan Ivan E. Perlman
Temple Emanu-El
Providence, Rhode Island

9:30 P.M. Convention Keynote Session

Playhouse

President's Report
Hazzan Arthur S. Korct
Address:
"Epitaph For Jewish Music?"
Hazzan Samuel Rosenbaum
An Hour with Howard da Silva

Tues. May 7

8:00 A.M.

Terrace
Room

Shacharit

Officiating:

Hazzan Jacob Gowsciw

B'nai Amoona

St. Louis, Missouri

D'var Torah

Hazzan Asher Balaban

Temple Israel

Wilkes-Barre, Pennsylvania

9:00 A.M.

Dining
Room

Breakfast

10:00 A.M.

Terrace
Room

21st Annual Meeting of the Cantors Assembly of America

Executive session for members and wives only

Presiding :

Hazzan Arthur S. Koret

Regional Reports :

These reports will be found in convention kits.

Membership Report and Induction of

New Members

Hazzan Morris Schorr

Business Meeting

Report of the Nominating Committee

Chairman :

Hazzan William Belskin Ginsburg

Philadelphia, Pennsylvania

Election of Officers and Executive

Council Members

Report on Insurance Programs

Mr. Leo Landes

Trustee, Medical Plan

Greetings:

Cantor Alex Zimmer

President, American Conference of Cantors

1:00 P.M.

Dining
Room

Luncheon

2:30 P.M. Two Music Workshops

A. "The Organ in Jewish Worship"

Chairman :

Hazzan Morton Shames

Beth El Temple

Springfield, Massachusetts

Presented by :

Doctor Herman Berlinski,

Director of Music

Washington Hebrew Congregation

Washington, D. C.

B. "The Chorus in Jewish Worship"

Repertoire and practical application of
rehearsal and performance technique for
the Synagogue Chorus

Chairman:

Hazzan Solomon Mendelson

Beth Sholom-East End Synagogue

Long Beach, New York

Presented by :

Hazzan Morton Kula

Temple Beth Sholom

Roslyn Heights, New York

4:30 P.M. Free Time

6:00 P.M. Maariv

Terrace
Room

Officiating :

Hazzan Moshe Taube

Congregation Beth Sholom

Pittsburgh, Pennsylvania

Installation of Newly Elected Officers
and Executive Council Members.

Hazzan Moses J. Silverman

Anshe Emet Synagogue

Chicago, Illinois

7:00 P.M. President's Banquet

Dining
Room

Chairman:

Hazzan David J. Leon

Rodeph Sholom Congregation

Bridgeport, Connecticut

Havah Nashir and Birkat Hamazon :
Hazzan Edgar Mills
Congregation Oheb Shalom
South Orange, New Jersey

Presentation of Life Membership to:
Hazzan Abraham Rose
Kneseth Israel
Elgin, Illinois

9:30 P.M.
Playhouse

**In Commemoration of the
Uprising in the Warsaw Ghetto**

Chairman :
Hazzan Moses J. Silverman
Anshe Emet Synagogue
Chicago, Illinois

Address :
Rabbi Joachim Prinz
Congregation B'nai Abraham
Newark, New Jersey

“Yizkor! In Memory of the Six Million”*

by Sholom Secunda and Samuel Rosenbaum
with

Hazzan Saul Meisels, Baritone
Hazzan Michal Hammerman, Tenor
Margaret Sage, **Mezzo** Soprano
Howard da Silva, Narrator

The Convention Chorus
Sholom Secunda, Conductor

prepared by Milford Fargo
Eastman School of Music
Rochester, New York

*Commissioned by the family of the late
Mr. and Mrs. Harry Givelber for Hazzan
Saul Meisels and Temple on the Heights.
Cleveland

**Wed.
May 8**

8:00 A.M.
Terrace
Room

Shacharit
Officiating :
Hazzan Samuel Postolow
Yeshiva of Bensonhurst
Brooklyn, New York

D'var Torah

Hazzan Max Wohlberg
Malverne Jewish Center
Malverne, New York

9:00 A.M. Breakfast

Dining
Room

10:30 A.M. Lazar Weiner: A Musical Tribute on His Seventieth Birthday

Terrace
Room

Chairman :

Hazzan Gregor Shelkan
Temple Mishkan Tefila
Chestnut Hill, Massachusetts

“Lazar Weiner: The Man and Composer”

Mr. Samuel Bugatch
Choir Director
Adath Israel
Bronx, New York

The Songs of Lazar Weiner

Hazzan Isaac Goodfriend
Ahavas Achim
Atlanta, Georgia

Hazzan Morris Levinson
Congregation Beth El
South Orange, New Jersey

Hazzan Morton Shames
Beth El Temple
Springfield, Massachusetts

Miss Bianca Sauler, Soprano

12:00 Noon Free Time

1:00 P.M. Luncheon

Dining
Room

2:30 P.M. Concert-Workshop: Experiments in Synagogue Worship

“Sabbath Service Rock ‘n Rest”

Chairman :

Hazzan Robert Zalkin
Congregation Beth El Zedeck
Indianapolis, Indiana

Excerpts from
“And None Shall Make Them Afraid”

A service for Sabbath Eve in a
contemporary mode by Issachar Miron

Performed by :

Choir and Young People's Chorus
Congregation Mishkan Israel
Hamden, Connecticut

Hazzan Arthur Yolkoff
Alan Mehlman, Choral Director

Panel Discussion:
“Is Jazz an Answer?”

Mr. Martin Bookspan
New York City

Hazzan Sholom Kalib
Anshe Emet Synagogue
Chicago, Illinois

4:30 P.M. Free Time

6:00 P.M. Maariv
Playhouse Officiating :

Hazzan Ephraim Rosenberg
The Concourse Center of Israel
Bronx, New York

7:00 P.M. Gala Reception for Convention Delegates
Terrace
Room

**8:00 P.M. Banquet in Honor of the Twentieth
Anniversary of the State of Israel**
Dining Chairman :
Room

Hazzan Saul Meisels
Temple on the Heights
Cleveland, Ohio

Havah Nashir and Birkat Hamazon:

Hazzan Isaac Goodfriend
Ahavas Achim
Atlanta, Georgia

Closing Benediction:
Hazzan Abba Weisgal
Chizuk Amuno Congregation
Baltimore, Maryland

10:00 P.M. Grossinger Show
Playhouse **“Tribute to Israel”**

**Thurs.
May 9**

8:00 A.M.

Terrace
Room

Shacharit

Officiating :

Hazzan Abraham Rose
Knesseth Israel Congregation
Elgin, Illinois

Baal Koreh :

Hazzan Daniel Green
Temple Israel of Natick
Natick, Massachusetts

D'var Torah :

Hazzan Hyman Sky
Congregation Beth Emeth
Philadelphia, Pennsylvania

9:00 A.M.

Dining
Room

Breakfast

10:30 A.M.

Room 4 110
Jenny G.
Wing

**Combined Meeting of Executive and
National Councils**

1:00 P.M.

Dining
Room

Closing Luncheon

MONDAY, MAY 6, 1968

Morning Session

Concert-Workshop

Music for Youth

Chairman: Hazzan Gedaliah Gertz

Temple Israel, Akron, Ohio

A. "Voices of Freedom"

Featuring: The Shabbat Morning Youth Choir

Congregation B'nai Israel, Millburn, New Jersey

"VOICES OF FREEDOM"

A Cantata

Script by Pesach Schindler

Cantor Joshua O. Steele, Conductor

Daniel Schwartz, *Narrator*

Richard Neumann, *Organ*

Songs:

- | | | |
|-----------------------------|------------------|-----------------------------------|
| 1. Vehi Sheamda | | Folk Song |
| 2. Torath Emeth | | Arr. H. Coopersmith |
| 3. Hahama Merosh | | Minkovsky; arr. H. Coopersmith |
| 4. Shahar Avakeshha | | Hugo Adler |
| 5. Vehi Sheamda | | Folk song |
| 6. Hine Ba | | G. F. Handel; arr. H. Coopersmith |
| 7. Ani Maamin | | Folk tune |
| 8. Shir Partizanim | | A. Boscovi tch |
| 9. Shir Hapalmah | | D. Zehavi; arr. Richard Neumann |
| 10. Yerushalayim Shel Zahav | | N. Shemer; arr. Richard Neumann |
| 11. Adon Olam | | Folk tune |
| Michael Alper | JoAnn Horowitz | Mikki Pusin |
| Andrew Chasen | David Jacobs | Rusty Pusin |
| Edwin Cowen | *Douglas Kahn | * Karyn Rothbart |
| Alan Dvores | Marilyn Leeds | *Michael Schott |
| * Randi Ehrich | Phyllis Leeds | *Daniel Schwartz |
| Sam Feldman | Kenneth Leff | *Gideon Steele |
| Bruce Gaynes | Richard Leff | Marcie Springer |
| Eugene Gouss | Michael Leighton | Cynthia Sunshine |
| Robert Grindlinger | Steven Less | Dorothy Unger |
| Scott Heller | Marc Levenson | Brad Wiener |
| * Soloists | | |

Introduction

What is Freedom?

Freedom has many faces. Like the human being for whom it was created, it speaks with numerous voices and walks along different paths. At times, it may briefly touch solitary man as he moves across the mysterious stage of life. In rare moments in history, it may dramatically alter and shape the destiny of an entire people, and mankind itself.

Born in the furnace of bondage thirty five hundred years ago, freedom provided the soul for people enslaved.

(In Background. humming. " Vehi-She-amda")

. . . From that moment on the Jewish soul began to sing. These melodies were not mere amusement. Beginning with the jubilant "Song of the Sea," chanted by the Children of Israel — suddenly free, every freedom voice raised in song, throughout Jewish history, was given deep religious and reverent meaning.

(*"Vehi-She-amda"*)

This morning, in the year Five Thousand Seven Hundred and Twenty Eight, after we have celebrated the joyous Festival of Freedom, it is but fitting, that we revisit the different paths upon which the Jew has walked since that fateful event, when "in the midst of night" a People was born.

Introduction to Torah Theme

With physical freedom, Israel's real struggle began. It would have been easy, once released from his shackles, to enter a world of anarchy, play the rules of the pagan world and disappear from history. The Jew, however, was to take a new path — different and difficult — which no one before him had dared to tread.

It was to lead to Torah. And Torah would henceforth lead him. It would be his key to the world of spiritual freedom, and every day of his life the Jew proudly acknowledged this in his daily devotion . . . "Torat Emeth" — Israel's most precious gift . . . its timeless Torah."

(*Choir sings "Torat Emeth"*)

Introduction to Shabbat Theme

Now, someone on the outside looking in, and seeing a People absorbed in a vast tradition of Commandments, Laws and Statutes, delicately interpreted, reinterpreted and applied in every generation, could rightfully ask — "What has this to do with freedom?" Or as one of the "outsiders" in the Passover Haggadah asks — "What does all this mean to you?" And the Jew would reply: "It means the freedom to be myself — a man created in the image of God."

Thus, the Sabbath, for instance, releases the Jew from his material burdens and one day a week he is free to seek higher horizons. On that day, he recharges his inner self and gains a new perspective of his existence. The mystics called it "the second soul of man."

The great Jewish poet Hayim Nahman Bialik beautifully captures the mood of the sanctity, the tranquility and peace of mind, which the Sabbath brings to its faithful observer and transforms him into a new man.

"Ha-chama Merosh Ha-ilanot" — with the setting of the sun, man's sixth day concludes bringing with its God's restful peace which envelopes His Universe.

(*Choir sings "Ha-cha ma Merosh"*)

Introduction to Prayer Theme

There were other paths. Some led to a quiet sanctuary where one was cautioned: "Da Lifney Mi Atah Omed." — "Know before whom you stand." There, he removed all masks of pretension and became free to search the inner heart and to express gratitude for the blessings of life — and, at times, more often than we might imagine — painfully to confront the Almighty himself with the injustices in this world. Yet, even during supreme crisis, man could find comfort and hope in that small sanctuary

which may have been merely a corner in his room, or alone in the open field — and through humble daily prayer express amazement and awe at the renewed miracle of life and the universe. He was told "Ivdu Et Hashem B'simcha" — "Worship your Lord with Joy." And through devotion and prayer the Jew would rekindle an eternal flame in the darkness that often surrounded him.

And he was free. "Shachar Avakesh-ha" — "In my daily prayer I shall seek to know you, for you are my hope and salvation."

(*Choir sings "Shahar Avakesh-ha"*)

Introduction to the Eternal Struggle Theme

Yet it seemed that in every generation the freedom struggle begins anew. It is as if the Passover message had to be painfully reconstructed in every generation.

So, that as the Jew would sit around the Passover table, he would recall the Pharaohs and bondage, and freedom, and there — in his own time, he was personally

reliving the Freedom struggle, though the scenery may have changed and the tyrants of man assumed another name. It was as if the injunction in the Haggadah: **“That,** every Jew must see himself as if **he** experienced the Exodus from Egypt,” was prophetically being realized, almost **against** his wishes.

Yet, he received comfort in the fact, that tyrants came, and tyrants left **and the** Jew remained to retell the Passover story.

And it was as if God took his beloved People by the hand once again, and said to them: “Come we must yet walk another path.” “Vehi-She-amdah” — “Israel has withstood and will withstand — because God walks with him.”

(Choir sings “Vehi-She-amdah”)

Introduction to the Judah Macabee Theme

One such momentous path, in the year 168, before the Common Era, saw **a** small people stubbornly clash head on with the world's most powerful culture. Neither sword nor influence, bent the Jewish will to survive, to remain loyal to its tradition and to carry on with its mission as “a light unto the Nations.” Heroes, such as Judah Macabee symbolized that light, and in our own time, the lights of the Hannukah Festival, tell us that Freedom and Faith are worth fighting for, since without it, survival is meaningless.

(Choir sings Hine Ba . . .)

Introduction to Churban and Israel Motif

Israel's most tragic and trying path now lay ahead. A new and different tyrant and taskmasters had arrived. The Jew would not now be asked to build pyramids. or to go into exile, or to reject his faith, or to be a victim to a mere pogrom. He would now be freed unto a path with a dead end. Auschwitz and Bergen Belsen, and Madonik and Dachau provided no exodus.

And, it was here that the Jew would sing his greatest melody . . .

(Enter background “Ani Maamin”)

“Here, though I wait in the shadow of death, I still believe in a better world to come.”

And he was free as he walked his last steps — upright — clutching to the dignity of man in the hallowed words of **“Ani Maamin” — “I still believe” . . .**

Introduction to Ayit

And he was free as he died in any one of many uprisings in the Ghettos of Warsaw. begun on the eve of Passover in 1943, and in Vilna and Bialistok.

(Choir sings: Ayit Al Sdotenu)

Introduction to Misaviv

While one freedom path was being consecrated with the blood of six million martyrs, another old-new path was being reopened with the same “Ani Maamin” — “I believe.” After 2000 years, the Jew once again fought for independence in his own Homeland, and a new freedom voice proclaimed: “Never again will the fate of a People, be in the hands of those who wish to destroy it. We will henceforth forge our own destiny!”

“Misaviv Yahom Ha-sa-ar” “From amidst the storms . . . we shall fight for our dignity and honor and freedom.”

(Choir sings: “Misaviv Yahom Ha-sa-ar”)

Introduction to Yerushalayim Shel Zahav

“Misaviv Yehom Ha-sa-ar” was to be a prophetic description of 20 years of uphill struggle which was marked by 3 major wars and constant strife, leading up to this frame when the entire Jewish People were privileged to participate in one of its most glorious chapters — a modern 6-day war, when Yerushalayim and its holy places were once again the focal point in the spirit of “Vehakadosh Baruh Hu Matzilenu

Miyadam" . . . and as the new roads of freedom crossed with the old, to be accompanied, as ever, by old songs counterpointed with the new, so that the ancient chants blended with the Kinnu of a Yehuda Halevi creating the magnificent sounds of "Yerushalayim shel zahav," Jerusalem the Golden.

The Kingdom of God Theme

On that day will the Passover story come to its final conclusion as all voices of Freedom will join in proclaiming the greatness of God who will reign supreme and as all paths will join into one, leading to the ultimate redemption of mankind. "Adon Olam!"

(Choir sings: "Adon Olam Asher Malach")

C. "Pillars of Peace" and "V'shinantamL'vanecha"

Two new cantatas for youth chorus with original music and texts by

Hazzan Reuven Frankel

Featuring: Temple Israel Youth Choir, Albany, New York

Hazzan Reuven Frankel, Conductor

THE PILLARS OF PEACE

By REUVEN FRANKEL

Piano Arrangement by Miriam Cohen

Choir: Al sh'loscha d'varim Ha-o-lam ka-yam, kayam; Ha-olam kayam; Ha-olam, kayam kayam:

Narrator: (Over Chord); The world abides upon three principles.

Choir: V'al ha-sha-lom, Sha-lom Sha-lom.

Narrator: The pillars of peace!

Choir: The pillars of peace!

Narrator: Thus spoke Rabban Shimon the son of Gamliel. This, he taught, is the essence of Judaism's social teaching.

Choir: Al sh'loscha d'varim . . .

Narrator: The world abides upon three pillars.

Choir: Al ha-e-met, e-met, e-met

Narrator: (Over Chord) Upon truth!

Choir: Al ha-e met, e-met, e-met.

Narrator: (Over Chord) Upon knowledge!

Choir: E-met

Narrator: (Over Chord) Truth sustained by knowledge!

Choir: Al sh'losh d'varim . . .

Narrator: (Over Chord) The Lord, Thy God, is truth . . His world must be founded on truth.

Choir: V'al ha-din

Narrator: (Over Chord) Upon law . . .

Choir: V'al ha-din.

Narrator: (Over Chord) Upon Justice . . .

Choir: V'al-ha-din v'al ha-din

Narrator: (Over Chord) Law based on justice!

Choir: Al sh'loscha d'varim . . .

Narrator: Human harmony is predicated upon justice.

Choir: Tzedek, tzedek, tirdof!

Justice, Justice shalt thou pursue!

Narrator: And that most precious jewel . . . peace!

Choir: V'al ha-sha-lom, sha-lom, sha-lom.

Narrator: These then are the enduring foundations of human society. Three pillars!

Choir: Three pillars

Narrator: And are not the three one?

Choir: One!

Narrator: Where truth and justice govern human behavior, peace will surely follow . . .

Choir: Peace will surely follow.

Narrator: Where truth is distorted . . . Where justice is perverted, the forces of darkness and destruction will surely prevail.

Choir: Destruction will surely prevail!

Narrator: In an age of darkness and superstition, when might was right, and love and mercy were qualities unknown, the Hebrew prophets pierced the darkness with a bright vision:

Boy: (chanting) V'haya b'acharit hayamim nachon ihye har bet
Adonai b'rosh he-harim v'nisa mig-va-ot
V'naharu elav kol hago-im.

Narrator: Amos, Isaiah, Ezekiel and Micah saw, in brilliant flashes of divine inspiration, a world filled with truth and knowledge . . . A world in which justice would supplant greed and selfishness.

Boy: (chanting) **Lo** isa goi el goi cherev v'lo ilm'on od milcha-ma.

Narrator: In their broad and exalted vision, these men of God foresaw the time when swords shall be beaten into plowshares and spears into pruning hooks.

Choir: Lo isa goi el goi the-rev

Narrator: Nation shall not lift up sword against nation.

Choir: V'lo il'm'du od mil-cha-ma

Narrator: Neither shall men learn war any more.

Choir: Lo i-sa goi el goi the-rev v'lo il'm'du od mil-cha-ma

Lo i-sa goi el goi the-rev v'lo il'm'du od mil-cha ma

Lo- i-sa goi el-goi the-rev v'lo il'm'du od mil-cha-ma

Narrator: Neither shall men learn war any more. In our troubled world . . . This exalted vision is no less needed nor longed for by men of good will than it was three millenia ago when it was first proclaimed. Indeed, if man is to survive, this ancient promise of peace must be finally and firmly realized in our day.

Choir: Indeed! How?

Narrator: Man must learn and reaffirm that ancient truth spoken by Rabban Gamliel.

Choir: (Humming) Al sh'losa D'varim . . .

Narrator: (Over Humming) The world can be sustained only upon three principles:
Truth . . . Justice . . . Peace.

Choir: (Up with singing)

Narrator: And the three are truly one.

A world in peace . . . founded upon truth and justice.

This is our vision.

Choir: Al ha-e-met e-met e-met

Narrator: This is our prayer.

Choir: Al ha-e-met e-met e-met

Narrator: (Over Chord) This is our commitment!

Choir: E-met Al sh'losa d'varim . . .

Mount Sinai circa 1200 B.C.E.

Chorus: Remember, O God, Isaiah's vision; remember, O God, Micah's call; Remember, O God, Thy faithful prophets; these then shall be our guarantors!

Moses: God of Abraham, Isaac and Israel! Hear their resolve! Hear their resolve!

Chorus: A: Naase v'nishma!

B: We shall do and we shall obey!

A: Naase v'nishma!

Voice of God: ^{Moses} Moses, let they people eternally understand. Passion cannot long abide with its origin discarded.

No, my children. The prophet's zeal, the seer's passion will not long sustain your spirit. They alone cannot assure your faithfulness. Your guarantors must be eternal flame. They must be an ever vibrant and ever renewed faith. Who then shall be your guarantors?

Chorus: Aleph bais gimel daled hay vov zayin hes tes yud kof lamed mem nun sameh ayin pe tzadi kuf resh shin tof. Kawmetz daled daw.

Child: Kometz alef aw. Kometz bais baw. Kaometz gimel gaw. Kometz daled daw.

Chorus: Aleph bais gimel daled hay vov zayin hes tes yud kof lamed mem nun sameh ayin pe tzadi kuf raish shin tof. Pasah daled dah.

Child: Pasah aleph ah. Pasah bais bah. Pasah gimel gah. Pasah daled dah.

Chorus: V'shinantam l'vaneha v'dibarta barn (v'dibarta barn) bshivt'ha b'veteha uv'leht'ha vadereh (uv'leht'ha vadereh) uv'shabb'ha uv'kumeha.

Moses: God of Abraham, Isaac and Israel! Hear their resolve! Hear their resolve!

Chorus: A: Naase v'nishma

B: We shall do and we shall obey!

A: Naase v'nishma!

AZ V'ata-Then and Now

Narrator: O Lord, We offer as our guarantors our beloved children.

Narrator: We shall teach them diligently the sacred words of Thy Torah. They shall be enlightened by Thy wisdom.

Narrator: Their vision shall be exalted by Thy image.

All Narrators: These then shall be our guarantors.

Chorus: Our children we offer Thee as guarantors. The Torah shall be upon their hearts, Daily to be their meditation. Ever remain our guarantors! Daily to be their meditation, Ever remain our guarantors!

"V'SHINANTAM L'VANEHA"
... And Thou Shalt Teach Them Diligently"

A CANTATA

TEXT AND MUSIC BY HAZZAN REUVEN FRANKEL

Piano arrangements DR. ELLIS RIFKIN

INTRODUCTION

This new cantata presents a contemporary interpretation of an ancient midrashic legend. In order to be assured of Israel's continuing faithfulness, God asks of them to present proof in the form of guarantees or guarantors before He would entrust His sacred Law to them. The people's responses juxtaposed with twentieth century parallel responses and attitudes make up the spirit and message of this cantata.

AZ V'ATA

THEN AND NOW

Chorus: Sh'ma Israel Adonai elohenu Adonai ehad.

Vshinantam l'vaneha v'dibarta barn (v'dibarta barn) b'shivt'ha b'veteha uv leht'ha vadereh (uv'leh t'ha vadereh) uv'shabb'ha uv'kumeha.

Narrator: And thou shalt teach them diligently unto thy children. Speaking of them when thou sittest in thy house, when thou walkest by the way, when thou liest down and when thou risest up.

Mount Sinai circa 1200 B.C.E.

Chorus: Vay'hi bayom hashlishi bih-yot haboker . . .

Narrator: And it came to pass on the third day it was morning . . .

Chorus: Vay'hi kolot uvrakim v'anan kaved al ha-ar . . .

Narrator: There was thunder and lightning and a thick cloud upon the mountain . . .

Chorus: V'kol shofar hazak m'od!

Narrator: And the sound of the shofar was **exceedingly** loud!

Chorus: V'kol shofar hazak m'od!

Narrator: And God spoke:

Voice of God: Moses, Moses, are the people prepared to receive My Torah?

Moses: God of Abraham, Isaac and Israel! Hear their resolve! Hear their resolve!

Chorus: A: Naase V'nishma!

B: We shall do and we shall obey!

C: Naase V'nishma!

Voice of God: Moses, Moses, 'tis an easy thing to receive the Torah; a gift easily acquired is as easily discarded. They must give me assurances of their continuing faithfulness. They must bring me guarantors.

Narrator: Israel and the Torah must ever remain **ehad-one** and indivisible!

Voice of God: Who then shall be your guarantors?

Chorus: Remember, O God, the deeds of Abraham. Remember, O God, Isaac the just. Remember, O God, Thy servant Jacob. These then, shall be our guarantors!

Sabbath-U. S. A. circa 1968

Chorus: B'yado afkid ruhi b'et ishan v'a-ira. V'im ruhi g'vi-yati adonai li v'lo ira. Shabat shalom um'vorah. Shabbat shalom un'vorah. Shabbat shalom um'vorah. Shabbat shalom um'vorah.

Man: Mazei Tov, Mr. and Mrs. Cohen. Danny did beautifully. May you always have much nachas from him.

Mr. Cohen: Thank you. I have no doubt that we will. Danny comes from an excellent family background. His great-grandfather was the great Rabbi Abraham of Podolia.

Mrs. Cohen: And what about his uncle, Rabbi Issac, the great sage of Lublin? Yes, we have every reason to expect the best from Danny. He comes from excellent stock.

Mount Sinai circa 1200 B.C.E.

Chorus: Remember, O God, the deeds of Abraham. Remember, O God, Isaac the just. Remember, O God, Thy servant Jacob. These then shall be our guarantors!

Moses: God of Abraham, Isaac and Israel; Hear their resolve! Hear their resolve!

Chorus: A: Naase V'nishma.

B. We shall do and we shall obey!

A: Naase V'nishma.

Narrator: Hatorah ina y'rusha l'ha. The Torah shall not be yours by inheritance. Nor can it be bequeathed unto you.

Voice of God: Moses, Moses, I must be assured of their faithfulness. My Torah cannot be acquired, then easily discarded. No, my children. Your distinguished forebearers cannot guarantee your continuing faithfulness. Who then shall be your guarantors?

David: The Lord is my shepherd I shall not want He maketh me to lie down in green pastures He leadeth me beside the still waters He restoreth my soul. He maketh me to lie down in green pastures He restoreth my soul.

Chorus: Remember, O God, the King of Israel; the shepherd who roamed Judea's hills; singer of Psalms and hymns of praises; David shall be our guarantor.

Sabbath-U. S. A. circa 1968

Mr. Cohen: Well, we don't expect Danny to become a rabbi. But he will always have a deep commitment and feeling for Judaism.

Mrs. Cohen: Did you know that his grandfather was a famous Hazzan in Vilna, a pious man who inspired his congregation with his beautiful chanting? And-and Mr. Cohen has been a member of the synagogue choir for fourteen years?

Mr. Cohen: Well-this I know. Danny will always retain a love for the tradition, its prayers and its music.

Mount Sinai circa 1200 B.C.E.

Chorus: Remember, O God, the King of Israel; the shepherd who roamed Judea's hills.
Singer of Psalms and hymns of praises; David shall be our guarantor.

Moses: God of Abraham, Isaac and Israel; Hear their resolve; Hear their resolve!

Chorus: A: Naase V'nishma

B: We shall do and we shall obey!

A: Naase V'nishma.

Voice of God: True love, deep commitment cannot be transmitted. Each Jew, each generation must cultivate this love-this faith anew from within his own spirit.
No. I am not convinced of Israel's continuing faithfulness. Who then shall be your guarantors?

Narrator: V'igal kamayim mishpat utz'daka k'nahal aitan! Let justice well up as waters, and righteousness as a mighty stream! (Amos)

Narrator: Dirshu mishpat ashru hamotz.

Seek justice, relieve the oppressed. (Isaiah 1:17)

V'haya maase hatz'daka shalom!

The work of righteousness shall be peace (Isaiah)

Narrator: Lo isa goi el goi herev!

Nation shall not lift up sword against nation. (Isaiah)

Narrator: Ki im asot mishpat v'ahavat hesed v'hatzne a lehet im eloheha.

Do justly, love mercy, walk humbly with thy God. (Micah)

Chorus: Remember, O God, Isaiah's vision; remember, O God, Micah's call. Remember O God, Thy faithful prophets; these then shall be our guarantors!

Sabbath-U. S. A. circa 1968

Mrs. Cohen: Well Danny may not become a rabbi or a cantor. But this I know. The ancient Jewish passion for justice, equality, peace and freedom-these will surely continue to motivate him throughout life.

Mr. Cohen: We have always supported great humanitarian causes. We feel this as part of our prophetic tradition. I know that Danny will continue to share in this passion.

The Synagogue Children's Choir: Organization and Growth

by Hazzan Jerome B. Kopmar
Beth El, Akron, Ohio

One of the greatest tragedies occurring in the American synagogues is the apparent slow death of the amateur synagogue choir. In reality it is a death after a relatively very short life. The advent of the amateur choir for the purpose of assisting the Hazzan in the service is no more than twenty five years at the most.

The amateur choir came into being in conjunction with the vast number of new synagogues that mushroomed following the end of the war. Until then if a synagogue had a choir, in nine out of ten times, it was professional.

It seems strange that a people that laid such great emphasis on music in its religious services should be faced with such a problem. We might attribute the vanishing amateur choir to the general decline in synagogue participation, but this tradition was too new to be attributable to the reason.

In the great European synagogues the choirs were composed of people who were trained from the time of their early youth; and then it was usually on a professional basis. In short, it has never been a tradition in Judaism for people to give willingly of their time to participate in the choir.

If choral music is to exist in our synagogues we must begin to develop our own traditions. Should this not develop we are very liable to see either one or two things: either the eventual extinction of the volunteer choir in the synagogue service, or we will have to rely mainly on the professional choir, consisting primarily of Gentiles, for we cannot even find Jewish singers on a professional basis. The choice seems disastrous — either nothing, or our sacred heritage in the hands of Gentiles.

How do we solve this dilemma? Where do we look for the remedy to a diseased situation? The most logical answer is, of course, our youth. But even here we have a great paradox. Should you examine the music programs in the public schools, and see who are its greatest participants, you will see that the Jewish child usually is deeply involved. It is these same youngsters whom if we were to ask to participate in our synagogue music programs would usually have something else to do. We may ask again, why? We can see from this that the Jewish child does innately have a love for music and it is being developed secularly; so we must be failing somewhere in not enticing him to the music of his people. We *have a great challenge on our hands, the failure of which could result in the death of a great and beautiful heritage in our lifetime.*

The one answer that I will discuss in this paper is the organization and development of the Junior Choir, or the Children's Choir. This is nothing new in the American synagogue. All of us have tried to have a children's choir at one time or another, but unfortunately only a few have succeeded. *Z do not propose to know all the answers.* I can only speak from personal experiences, and what may have worked for me may not necessarily work for someone else. I will discuss some of the methods that I have tried and have found to be successful and hope they will be of aid to those who are trying to make a serious attempt to formulate a children's choir in their congregation. From the outset, however, one should know that *you will receive in return only as much as you will offer.* The *main challenge* is *not so much* to the *children, but rather to the leader.* (director).

In undertaking the responsibility of forming a children's choir, the first issue you will undertake is the actual formation and organization of the group. Once

we have taken care of this matter we can discuss how to maintain that which was formed. The latter is by far the more difficult.

Like the first step in any project, the organization can be the most crucial and can well mean the success or failure of the group. A plan of procedure must be carefully thought out before starting to select your group. The first thing to be considered is to whom will the group be open, and how will you go about selecting them. The question of what age should we begin our choir is very important. This may appear to be a relatively simple problem, but it is crucial. In discussing this, we must understand the physical as well as the emotional makeup of the child. Is a child at eight years of age capable of maintaining the responsibilities that are inherent in having a first-rate organization? Are the musical sensitivities that are necessary in singing in a choir, such as the development of the senses of pitch and rhythm, developed in a child of eight or nine? In my opinion, the answer is "No" to both questions. For that reason, I would not recommend having anyone under ten years old (fifth grade). A child of eight or nine is just beginning to develop his sense of pitch and the other musical senses that are necessary. He will therefore be limited in what he can produce.

Also, you could not insist on maintaining the strong disciplines necessary nor make the demands of a nine-year-old that would have to be made. The social problem of mixing children of this age with those older would also have to be reckoned with. This, however, is a problem within itself and I will discuss it later. Ten-year-olds will also have many of the heretofore-mentioned problems, but they are mature enough to meet the disciplinary and musical demands.

The method of selection must be considered with great care. From the outset, the worst mistake one can make is to open the membership to anyone who wants to join. In my opinion, there is no better way to destroy the group before it gets off the ground. Our society has made the child aware that anything he can get for nothing isn't usually worth having. In school, the child knows that if he wants to participate in the athletic teams he must first try out for them. Should he wish a part in the school play, he must also try out. And of course if he wants to enter the school choir, he must audition.

There should be no difference in entering the synagogue choir. It must be made known that entrance into the junior choir is a special honor and privilege and is not open to anyone just for the asking. There must be proper entrance requirements and they must be upheld to the fullest. Every child should go through an audition before being accepted in the choir. Not only does this help you to determine the qualifications of the applicants, but it will also make the child aware that membership is something that must be earned, not merely given. Do not fear what the parents of those who are rejected will say. They know their children better than you think, and they are all aware of whether their child can sing or not. In the end they will have more respect for you and for the group.

What should we look for in the audition? Each child should be interviewed privately. Again, you should make him feel that membership is not free. I cannot overstress this point. You **MUST** give status and importance to the group from the outset or you will fail.

Four factors should be considered and examined during the interview: pitch and ability to carry a melody, vocal range, vocal quality, and general attitude and interest. The ability of the child to sing on pitch is by far the most important. The child with the truly beautiful sounding voice is the **exception rather than the norm**, so vocal beauty should not be a strong criterion for **acceptance**. **A child with no** sense of pitch will find it impossible to sing in consort with the group; he will

disturb those sitting near him; and finally, the child himself will become frustrated and will receive nothing from the experience of singing in the group.

In testing for pitch, first have the child sing any song he feels he knows best. In nine out of ten cases, he will say he doesn't know **any song**, so ask him to sing "America," which he should know. This should be your first clue. If the child is unable to sing correctly a melody he has heard since he was a baby, you can be sure there is very little hope he can sing in a choral group. On the other hand, if he can sing this well, then no matter what he does in the other phases of the interview, you know that if he hears something long enough he can learn it.

Upon completion of this, the child will usually be more at ease and you can proceed with the rest of the examination. Play or sing — preferably the latter — various intervals and melodic patterns in progressive degrees of difficulty and have him repeat them. Also test the child's rhythmic sense by having him tap some rhythmic patterns that you beat.

Should the child find it difficult to repeat your examples, see if he can sing them along with you rather than by himself. Sometimes, especially in younger children, their ability to remember a melody isn't fully developed, but so long as he sings the correct pitch he will generally work out. Place this type of child next to a strong singer and in time his sense of musical memory should develop. On the other hand, should he find it difficult to sing along with you, then he very definitely has a pitch problem and he should not be accepted. Again, pitch is beyond any question the most important criterion.

Upon completion of the pitch test, you can now concern yourself with the child's voice and where he should be placed. Beginning choirs should have no more than two parts, so your only concern is whether the child is an alto or a soprano. How high the child can sing doesn't necessarily determine his placement, but rather on what testatura he feels most comfortable. Have the child sing a scale on any syllable, starting at "A" below middle "C," and have him go as high as he can and as low as he can.

If, from the way in which he sings the scale, you think he's a soprano, have him sing "America" again, but this time start him in the key of "F" and progress until "A" flat. Should he be able to sing the tune comfortably in these keys, then he most likely can sing the soprano range. Should you have any doubts, place him in the section in which you feel he will fit best or in which you think you will need him most, and observe him during rehearsals. You can have him tell you after a few rehearsals whether or not he feels comfortable. The general range for an alto is from "G" to "A" Flat, and the soprano from "D" to "E." You will find that the more the group progresses, and if proper vocal control is stressed, the ranges will expand.

The vocal quality of the child should be your least concern. As I stated before, it is rarely that you will find a child with an exceptionally fine voice. The child's voice usually is either a light head tone, as it should be, or a husky chest tone, which can be worked on to become **light** and **heady**. I have never made vocal quality a deciding factor in accepting a child. The only reason I mention it as a part of the auditioning procedure is that you should have a knowledge of the child's vocal abilities. In some cases, if you are aware that the child is singing incorrectly, you will be able to observe him and guide him during rehearsals. In some cases, poor pitch can be attributed to poor vocal placement and not to a poor sense of pitch; but in most cases the child sings naturally and thus should not be tampered with.

Next to pitch, the child's general attitude and eagerness to be a part of the group is the most important factor in deciding a child's acceptance or rejection. You can easily determine the child's attitude by asking him if he understands the great

responsibility that membership entails and whether he would be willing to abide **by the rules. Just the manner in which** he answers you could be a clue to his attitude. If a child has a reputation for being a trouble-maker, he should be made to know that the very first instance of his getting out of line will mean his dismissal. I have had cases where some of the most difficult kids in the school were converted to complete **angels** by having them know that by their creating the slightest disturbance, their privilege of singing in the choir would be taken away from them. You, of course, will have to be the final judge of the child's attitude, which at times can be very deceiving. However, it doesn't take long to know the true nature of a child.

After examining and evaluating the results of the interview, you should know whether or not to accept a child. The formal acceptance should be done by mail, if for no other reason than to again lend a bit of status and importance to it. The letter should congratulate the child on his acceptance and should inform him of the great honor that has been accorded him, and that you hope he will live up to the promise he showed during his interview and will abide by the rules of the group. There are more than one of these letters framed in the rooms of some of my choir members. You have no idea what a simple thing like this can do to start you off on the right foot. It is also advisable that the parents be congratulated on the honor given to their child. This is tremendous public relations, and you will need the support of the parents if you want your choir to grow.

Now that you know who will be in your choir, let's turn to the more difficult problem of keeping him there.

Children by nature love to sing and perform; however, they do have a tendency to lose interest very fast unless they are constantly challenged and kept interested. How they maintain their interest will, in the end, be mainly the result of the direction they receive. All directors may have their own individual techniques **and** ideas, but the dedication and sincerity with which they pursue their work must be the same.

The success or failure of any choral group — adult or child — can usually be attributed to the work and sacrifice the director will put into his work. With children, I think **this** is even more the case. If a director takes in his duties as something he must do in order to just satisfy the Board of Directors, then the chances of success are slight. One of the most gratifying things in working with children is that they have not yet learned to be false. It is primarily for this reason that nothing can be more moving than hearing a fine children's choir perform.

However, should they ever sense a feeling of insincerity or falseness in the director's work, they will immediately react in the same manner. The director will receive from the child the same love and devotion that he puts into the work. If **the** child sees and senses hard work and dedication from the leader, he will follow suit. There can be no question that this is elementary in maintaining your choir. Everything else is no more than a matter of style and technique.

How your choir will perform will be a direct result of what occurs during the rehearsals. Being professional musicians, it is not necessary for me to testify as to the importance of rehearsing. With the synagogue's children's choir, the very first problem that must be overcome is the proper time to rehearse. Living in a suburban society that is dependent on the "car pool," you cannot always get the **children to** come when you want them. Having everybody get to the synagogue at the same time can develop into a real problem. Once the choir is organized and has been functioning for many years, and is successful, then the chances of getting your people together when and where you want them will not be much of a problem. However, at first, the parents will feel that they are dealing with a dubious enterprise and you will be more or less at their mercy. There can be no compromise when it

comes to rehearsal schedules; they must be adhered to with the most positive and strict means at your disposal.

I have worked out a very simple solution to having all the children at the time I want them. This was done by merely insisting that choir be during school time. If you consider this objectively, it is not asking very much. Is one-half hour a week so much to ask for a project that is important and necessary to the development of the child's feeling toward Judaism and its culture?

Most educators will agree that what they try to create mostly in the child is a feeling and love for Judaism that will remain an **integral part of his life**. Is there a better way to produce this feeling than through the music of our **people**? How successful would the music programs in the public schools be if the child were required to come only outside of school time? No more so than ours. Of course, if this were accomplished, you would have no problem in getting the child to rehearsal. This would also facilitate your recruitment because more children would be interested in participating if they knew that the rehearsals would not be during outside time. In order to have this ideal situation, you must insist on it.

The synagogue and the school also must make some sacrifices if they want a good children's choir. In schools that are on double sessions on Sunday, it may be necessary to split the choir into two sections and then bring them together prior to a performance. This, of course, is not ideal but it is better than having them come after school hours.

Since your regular rehearsals can last no more than forty minutes, it will be necessary to schedule extra rehearsals, especially before a performance. I have utilized all the public school vacations and have had wonderful results. Again, if your choir is successful, **you'll** get the kids at any time, and the children will demand that their parents get them there.

The discipline and the conduct of the rehearsals is paramount to success. The first rehearsal is the most crucial, for here you must set the tone and pattern that you **expect** to be followed. The law must be set straight so that there will be no future misunderstandings. One of the biggest mistakes a director of a children's choir can make is to treat his charges like children. You must make the same demands on them that you would for adults, and even be more prepared to carry them out. The group must be made to realize from the outset that music is a serious business and demands great discipline to achieve success. With only the short time that is allotted for rehearsals, there is no opportunity for any waste of time. Every minute must be regarded as precious and must be planned out. Do not hesitate to dismiss a child for making a disturbance. If it is necessary to use a child as an example to show that you mean business, then by all means do it. There is nothing or no one that is more important than the group. It is interesting how fast they will get the message, and you will receive awe and respect from both child and parent alike. Those that will leave as a result of strong direction are usually those you don't need.

Rehearsals must begin promptly and anyone who is late should be admonished. Continued lateness without excuse should lead to dismissal. A certain amount of absences should be decided on, and anything beyond the established number should also lead to dismissal. Of course, each case is different, and the director should use his judgment on what is excusable and what is not. The rule in our choir is that the only excused absences are either sickness or being out of town.

The director's preparation prior to rehearsal is an absolute must. Many think **that** since they are working with children, they can go into a rehearsal and bluff their way through. Nothing could be further from the truth, for the child will immediately sense the director's unpreparedness and will become bored and uneasy. Children, in spite of what they say, want to be controlled and to have the feeling

of security in knowing that the director is controlling the situation, and not the other way around. You should know before every rehearsal what and how much material you want to cover. There must be direction and purpose in every single rehearsal. Feel free and at ease and make every rehearsal interesting by taking a piece of music and not only teaching the notes but by giving insight into it. Discuss the meaning of the music and all the subtleties that you can find within it. Do not work a piece to death, but do demand on detail. Children are beginning to expect more depth in the things they study and are no longer interested just in the face value of the material. And most important, show love for them and for the work: this is the main ingredient to a fulfilling experience.

The problem of proper material is a most serious one. Whereas our adult choral groups have literally hundreds of selections to chose from, there is, unfortunately, very little good material for our children. The dearth of good material for children's choirs is one of the most crucial problems we face as professional leaders of Jewish Music. Yes, we have available some two-part arrangements of original four-part music. But in most cases these works and arrangements do not even begin to understand the needs and capabilities of children. The child's voice is limited, especially in his early training. The child has physical disadvantages, such as short breath control. The child also has to have music that he can relate to, and not something that was created originally for adults expressing adult feelings. We may take these things for granted, but they are essential in creating a positive program.

The only remedies I can suggest is to either compose or arrange your own material or else commission works that will cater to the needs of your group. Should the day ever come when the professional musicians of Jewish Music will combine their resources both intellectually and financially to bring an end to this wretched situation, we will all begin to see a new future for the survival of Jewish Music and musicians in our country. This may sound like a fervent plea, but we must do something or we face a great dilemma.

In the material that is available, make sure it is suited for your group. Do not undertake something that is beyond your capabilities, and likewise, do not choose material that will not be of some challenge to the group. You will notice that the more you work with your group, the more they will be able to handle both the degree of difficulty and the number of selections learned.

Please permit me to relate something from my personal experience in this regard. The first year that I formed the Beth El Junior Choral Society (1963), we devoted the entire year from October to April learning six simple Israeli songs in unison and two-part harmony. However, when these children presented these songs at the Music Festival, they were as perfect as we were able to make them. We worked on them in context with proper breathing, proper vocal placement, and a thorough understanding of the music. At that time the choir was not capable of doing any more, but what they did was done to the best of their abilities. Today, without appearing a bit pretentious, I would venture to say that these children could learn those same songs and perform them as well or better in no more than a month. If you stay with your group long enough and if you carefully nurture its development, there is no end to what you can achieve.

You should not insist on a sound that children are incapable of producing. As I stated before, the natural sound of the child's voice is light, and therefore the over-all sound of the choir should be light. In many instances a director will feel compelled to produce a large sound, and as a result the children will shout and force their production. I must admit that at times it is frustrating to have to control your instincts and not let your group shout, but it is necessary in producing a pure sound and good balance. Forcing the tone is the primary reason why most children's

choirs are limited in range. You will never have a child sing higher than a "C" or "D" unless he can produce a pure natural head tone.

One should not be misled by recordings and broadcasts of children's choirs. The control engineer can make a group sound as big as he wants just by turning his controls. It is true that in such magnificent choirs as the Vienna Boys' Choir and the Columbus Boys' Choir, the sound may be larger than you would get from your group. But these groups have a wide choice of vocal talent to choose from, and they are not limited as you would be in the recruitment of talent. It should be noted, however, that these groups sing in a pure head tone and not a chest tone. Do not force your choir's production and you will be amazed at how much they will be able to produce.

Another serious problem that can arise in maintaining your choir is, "How do you keep the junior high student (grades 7, 8, and 9) in the same group with elementary school children?" Can you imagine asking an eighth or ninth grader to belong to the same club as a fifth or sixth grader? Never! But no matter how difficult the problem seems, actually it is one of the easiest to solve. It is true that the first year a children's choir is in existence, you will have very few, if any, junior high students; however, we have to be more concerned with the future of the group than with the immediate present. Junior high students, as those who have worked with them will surely attest, are going through a very difficult stage of growing up. They are too old to be considered children and too young to be adolescents. These children are very much interested in social status, and especially what their friends are thinking or doing. So, if this is the case, our problem is simple: make singing in the choir socially accepted. This is probably easier said than done, but it is possible after a couple of years of hard work and a little brainwashing.

A good teacher can make a child believe in just about anything, including what is "in" and what is "out." Again, this cannot concern you in the beginning, but work diligently with what you have. After all, the fifth-grader you have this year will be in the eighth grade in only three short years — if you have made the experience of singing in the choir exciting and worthwhile, you can be sure he will remain,

You will run into a more serious problem with the boys at this age insofar as their voices begin to change. When a boy reaches the eighth grade, his voice usually begins to get lower and thus is no longer suitable for a choir of children's voices and he should be encouraged to drop out for his own welfare and that of the group. Girls, however, can sing as long as they wish, even through high school.

In preparing this paper I looked back at records of my choir to see what the ratios of elementary and junior high students were. What I found pretty much proves what I have previously stated I would like to share these figures with you.

During the first year (1963-1964) we had a choir of forty-eight children, and not one was beyond the seventh grade. Six older children did start with the group, but they left within a month, as I had expected. The second year (1964-1965), the choir consisted of fifty-one students, and only one was beyond the seventh grade. This was not much progress, but the elementary group was building up and those who were in the fifth and sixth grades during the first year would all be in junior high during the coming season (1964-1965).

Here we began to see some progress: out of a choir numbering forty-nine, we had seven students from the eighth and ninth grades. The following year, however, we began to realize the fruits of our labor. Out of a choir of sixty-five children, no less than twenty-eight were from grades eight, nine, and ten. In 1963, when the choir was formed, these children were the same fifth and sixth-graders that had started the choir going. We would have had more had it not been necessary for most of the boys to drop out because of their voices.

This year, the choir is divided thus:	Fifth grade	14
	Sixth grade	13
	Seventh grade	18
	Eighth grade	10
	Ninth grade	18
	Tenth grade	1
	Eleventh grade	3

Total	77
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So you see how this problem can be solved with a little patience and a goal. One of the most beautiful sights I experience in my work is to see my junior high and high school students sitting next to our young fifth and sixth graders, watching and helping them in their work and making them feel proud to be a member of the group. Young and old share the same interest to make our group the finest children's choir in America, which is our goal.

You should be very careful not to overuse or overexpose your choir. An over-exposure can lead to disinterest in the child, and participation will lose its excitement and freshness. Do not plan your programs so that the children's choir should sing at only minor events. The more important the event, the more status you will be lending to your group. And don't let yourself be pressured into having them perform for every congregational auxiliary just because the children will present an inexpensive program. Devote part of your Music Festival to their participation: it is great for **the** kids, and it will do wonders for your attendance.

In my opinion, the junior choir should not appear more than three times a year: Chanukah, Jewish Music Month, and possibly Israeli Independence Day. Do not let them lose their interest and excitement and make every performance seem like it is the most important thing there is. You can ruin any good thing if it is overexposed.

Keep communicating with **your** children. Send them memos discussing various thoughts you may have had concerning the past rehearsal, whether you were satisfied or not. Also, **keep** them informed of the rehearsal schedules and any other announcements than may be pertinent to the group. It is advisable to mail these notes, because it will make it seem more important and **it** will also let his parents **be** cognizant of the work that is being done. Never let the child be unaware that he is a member of the choir. Give the organization status and you've got a happy future.

As I mentioned in the beginning of this paper, the solutions I have worked out for myself may work for me in my situation and not for anyone else. But I feel we can all learn from **the** experiences of others and thus better ourselves. I pray that what was written will be of some aid to someone who is making a sincere effort to set up a children's chorus in his congregation. I honestly feel that this is the only answer to the survival of a heritage that we must not let cease. We have a great responsibility to maintain this future and it is only our children who can carry it forth.

In closing, I **just** want to say that this task should not be undertaken with the thought that a successful children's choir will bring you the ever-loving devotion of your congregational board and members. Good things are soon taken for granted and expected, rather than admired. But this should be of little concern because our true mission is the continuance of a beautiful and proud tradition — serving the Lord through song. The devotion and adulation you will receive from the children now and as long as they can remember the wonderful experience it was to journey through so beautiful a venture with you will well compensate for all the ingratitude and hard work you may have to experience. In relation to our total survival, our work may appear to be but a small voice, but it will be heard.

Afternoon Session

Workshop in Hazzanut

A. "Is There Time for Hazzanut?"

Achieving a balanced service that will reflect the musical taste of today, meet the limitations of time and yet retain representative elements of cantorial, choral and congregational participation.

Chairman: Hazzan Gerald H. Hanig
Temple Ramah, Northridge. California

Presented by: Hazzan George Wagner
Congregation Beth Yeshurun, Houston, Texas

The aim of my talk today is how to achieve a well balanced service and at the same time reflect good musical taste and adhering to the limitation of time.

I am now concerned with the three elements of a Jewish service to promote this aim. That is Hazzanut or Cantorial declamation, choral, and congregational singing.

Hazzanut is the foundation of the Jewish service. "Who shall ascend the mountain of the Lord and who shall stand in this holy place? He who has clean hands and a pure heart and who does not lift up his soul to what is false and does not swear deceitfully. Not by might or voice, nor by strength of talent alone, but by the sense of awe and fear, by contrition, humility, and its sense of inadequacy will a Cantor through hazzanut lead others to prayer.

The Talmud takes up the practical question of how long should a Hazzan chant. The answer is dependent on the quality of the chanting and the hazzanut. The talent of the Hazzan is important. He should have a sweet and pleasant voice. His voice should be trained so that the flow of the chant is even and smooth; his low and high register should be even and not thin out in the different registers of the voice. His diction should be concise and well articulated so that modern congregations can follow and understand the words.

The mission of a Cantor is to lead in prayer. He does not stand before the ark as an artist in isolation. Rather he should just identify himself with his congregation and inspire in them a moment of confrontation in the presence of God.

Hazzanut is no longer meant to be a showy rendition to entertain the congregation but a true interpretation of the word or prayer which has meaning and sincerity so that it soars upward to the almighty.

One finds in the recitatives composed during the last century or so a tendency to overstep the bounds of good taste by overemphasizing the embellishments for effect; also there is a tendency to repeat words for the sake of the music rather than for the word. I don't say that we cannot repeat words occasionally when it emphasizes and clarifies the meaning of the cantorial expression. In fact all repertoire of songs including songs and lieder of great composers often repeat words; and phrases to bring out their greater meanings. Popular songs today often repeat words; but repetition must be done with skill and with good intent.

Another factor we must consider is the element of time. Sophisticated audiences today are no longer willing to sit impatiently listening to a Cantor take a long period of time to express himself in a prayer. A gem of recitative can be uttered and beautifully expressed in a short time without too much repetition. These gems of recitatives will be discussed and illustrated by our colleagues.

Let us now take the Friday evening service and consider the recitatives and its place in the service. In my congregation I try not to take more than 50% of the time allotted to me for the musical portion to be devoted to hazzanut. If you notice my examples of Friday evening service I would just choose one recitative for the evening. Here are the possible prayers I would utilize for recitatives: Hashkivenu. V'shamru, Rabi Elazar can be substituted at times; other possibilities are Adonai Malach, V'havta, and Ahavat Olam.

We can now see that the cantorial chant satisfies one aspect and it shall be demonstrated how this can be done in the modern manner; but what about the participation of the people in the congregation. Are they to be purely bystanders and develop spirituality through the shliach tsibur or can they express their sentiments and receive gratification through self participation in the praise of God. The only way they could do this is through congregational singing. The Hassidim did it this way also with lively and rhythmical chanting, but they had more in their favor than modern congregations do. They had an intimate personal relationship with their Rebbe and the fellowship of their small community. Their religious life in which their music was a major vehicle for spiritual expression **was** life itself. We have a more difficult task. We must introduce melodic and rhythmical music: simple to learn and repeated often enough for the congregation to absorb. We must choose a L'cha Dodi on Friday night that repeats itself in the refrain and possibly in the stanzas. We are limited on Friday evening because of the few prayers available for congregational singing.

Let us take the L'cha Dodi of Frederick Jacobi and listen to how it fits our purpose.

(Demonstration)

Of course I realize many of you have melodic versions of this prayer and I daresay that many of you would be reluctant and perhaps even unable to change a prayer that has been in your congregation for many years; but if it is singable and known there is no need to change although I feel that all Cantors and congregations need some variety of melodies for prayers used each week.

What other prayers are there that are available on Friday night for congregational singing. Mi Chamocha, perhaps the V'shamru, Vayechulu, Magen Avot, Alenu, and the closing prayer Yigdal, and Adon Olam. To begin the service on Friday evening you may select in the back of the book many hymns and **you** do have a wide choice. Since "Yerushalayim Shel Zahav" Jerusalem of Gold was composed, I have been using that song sometimes as an opening and closing hymn.

On Saturday morning services we have many more opportunities for congregation singing: particularly response by alternation and unison singing from the beginning of Shochen Ad and practically going through the entire service, mostly with plaintive chant, but using rhythm as the easiest manner of response from the congregation. I use most of the chants of Goldfarb in his book called *Avodas Yisrael For Cantor, Congregation and Choir* and have recorded for distribution locally to the bar and bat mitzvah children **as** well as the congregation. Here is how I would chant the Shochen Ad in exact rhythm to get more participation, making it easy to learn.

We now come the third section that we are concerned with in making for the well balanced service: the choir or the choir and Cantor compositions. The proper rendering of this takes the most time and requires more planning and proper evaluation of the choir available. What is chosen is an indication of the talent of Hazzan and his musical background and leadership ability.

We can either take the easy way out and do Lewandowski, Naumberg, and Sulzer each week and the people in the congregation will be quite happy and content and may even compliment you with their familiarity and recognition of the compo-

sitions. Or you could become a little unpopular in the beginning by introducing new works of contemporary composers and you'll be asked the same questions they ask me. "Cantor, why do you change the traditional music of the synagogue and here is my answer to them. "My friend the prayer you have heard has many different traditional melodies or chants. You must realize that to you traditional music means music you have heard before; something that is familiar; but you may come to the synagogue for services perhaps once or twice a month. I come every week and I know that you want your Cantor to be refreshed, not bored with the same music every week and above all inspired with innovations in the musical field that composers are working so hard to bring to us. After you have heard the new music several times, you will feel differently and you will be quite content with the new music. In addition you will feel spiritually uplifted and in a little while you will consider this music traditional.

Naturally the choir compositions chosen should fit the Cantors personality as far as character of the music, range and melodic and harmonic patterns used. A volunteer choir cannot sing dissonant and difficult music very easily. The effort would not be worthwhile since little would be accomplished in the time allotted. A professional choir could do most anything that a Cantor would like to perform.

Since most of us use volunteer or semi-professional choirs, I have listed some musical services that can be utilized in part or fully with great satisfaction for the Friday evening services. On Saturday morning I do not have a choir since congregational singing of the service is more desirable to my congregation.

As a Hazzanim we must remember that Jewish music creativity is always being born. Some are outstanding and perhaps some are not so creative or beautiful. It is our function to choose the best available compositions which give us the opportunity to teach our people that music develops constantly and we must give encouragement to our very talented composers. We must ever widen our horizons and lead our people in the development of our musical heritage. Thus creating in our own congregation an atmosphere of spiritual love and acceptance of old and new musical treasures.

B. "New Gems from Old Treasures**

Rebuilding the classic recitative for our day. A suggested approach in arrangements by Hazzan Charles Davidson.

Chairman: Hazzan Morris Schorr

Temple B'nai Israel, Elizabeth, New Jersey

Presented by: Hazzan Samuel Dubrow

Temple Beth El, Cedarhurst, New York

Hazzan Sol J. Sanders

Congregation Shearith Israel, Dallas, Texas

Hazzan Kurt Silbermann

Temple Emanu-El, Englewood, New Jersey

M'LOCHSCHAPOSHNIK
ARR. C. DAVIDSON

mf

E-LO-HAY-NU VAY-LO-HAY A-VO-SEI —

NU M'-LOCH AL KOL HOH-O-LOM-KU-LO BICH-VO-DEH —

CHOH V²-HI-ND-SEY AL KOL HOH-ON-REH BI-KO-REH — CHOH V²-HO-

FA CA-HA-DAR-G'ON U-ZEH-CHOH, AL-KOL-YOSH-VAY-SEY-VEL AR-TZE-CHOH,

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C. DAVIDSON, 1968

AL KOL YOSH-VEY SEY-VEL AL- TSEH-CHOH V'-YOH- DATH KOL PO-ul Ki A-TOH Y'-TAN

TOH - V'-YOH-VIN KOL Y'TAN Ki A-TOH P'-AL TOH -

V'-YO- MAH KOL A-SHEH N' SHOH-MOH -V'-AH-PO A-DO-

NOI E-LO-HAY YIS-AOH-EYL - ME-LECH U-MAL-CHU-SO BA-

kol mo SHO — u KAD — SHONU B' - HIR VO SEH — CHH.

V'SEYN CHOL - KEY - NU B' - SO - AOH - SEH — CHOH SAB - EY - NU MI - TU

VET - CHOH V'SAM - CHY - NU BI - SHU - OH - SEH CHOH, V'STA - HEY

Li - BEY — NU L' - OV - D' - CHH. — B'

EH MES. KI A-TAH E-LO-HIM E-MES, UD-VOL-CHAH E-MES

V'KA - YOM LOH-AD BOH RUCH

A-TAH A-OD-NOI ME-LECH AL KOL HA-OH-ROT N'KA-DESH YIS-ROH EY

V'YOM HA-ZI - KOH-RON

ADONAI MOLOCH ARR. C. DAVIDSON
ZEMACHSON

mp A-DO-NOI MOH-LOCH GEY-US LOH —

cel. *mp* VEYSH, LOH — VEYSH — A-DO-NOI

OR *3* HS-A — 2nd AF TI-KOL

TEY — VER BAL — TI — MOT

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C. DAVIDSON, 1968

Handwritten musical score system 1. Treble clef, key signature of two flats (Bb, Eb). The melody features triplets and a fermata. Lyrics: "Ti MOT. NOH-CHOH". Dynamics: *mf*, *f*. The piano accompaniment is in the left hand, featuring chords and a triplet.

Handwritten musical score system 2. Treble clef, key signature of two flats. The melody includes a trill and triplets. Lyrics: "KIS A-CHOH MEY-OV MEY-O-LON". Dynamics: *mf*. The piano accompaniment consists of chords and a triplet.

Handwritten musical score system 3. Treble clef, key signature of two flats. The melody has triplets and a fermata. Lyrics: "OH TOH MEY O". Dynamics: *mf*. The piano accompaniment features chords and a triplet.

Handwritten musical score system 4. Treble clef, key signature of two flats. The melody includes triplets and a fermata. Lyrics: "LOH OH TOH NOH-S' U N'". Dynamics: *mf*. The piano accompaniment features chords and a triplet.

HO - NOS A - DO - NOI, NOH - S' - U N' - HO - NOS - KO -

LOM YIS - U N' - HO - NOS,

N' - HO - NOS - DOCH - YAM . MI - KO - LOS

MA - YIM RA - BIN A - DI - RIM, MIKO - LOS

MA-YIM RA-BIM A-DI-RIM — MISH - B' REY - YOM —

MISH - B' REY — YOM A - DI - A - DI - BA - MOH

ROM, BA - MOH-ROM A - DO - NOI, EY - DO - SEH-CHOH NEMNU-N?

OD — L' - VEYS — CHOH

Handwritten musical score for a song, featuring vocal and piano parts. The score is written on five systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the vocal line with lyrics and piano accompaniment. The fourth and fifth systems are empty staves.

System 1:

Vocal line: *mf* NOH-A-VOH RO - DESH A-DO - NOi L' - O

Piano line: Accompaniment for the vocal line.

System 2:

Vocal line: REYCH YOH MIM

Piano line: Accompaniment for the vocal line.

System 3:

Vocal line: (Empty)

Piano line: Accompaniment for the vocal line.

System 4:

Vocal line: (Empty)

Piano line: Accompaniment for the vocal line.

System 5:

Vocal line: (Empty)

Piano line: Accompaniment for the vocal line.

Andante

ATOH YOTZARTOH

SCHAPOSTNIK
ARR. C. DAVIDSON

Handwritten musical score for "ATOH YOTZARTOH" by Schapostnik, arranged by C. Davidson. The score is in G major (one sharp) and 2/4 time, marked "Andante". It features a vocal line and a piano accompaniment.

Vocal Line:

- First system: A - TOH YOH-TZAR-TOH - O - LOM - CHAH - mi -
- Second system: KEH - TEN Ki - LI-SOH M' LACH - T' - CHOH BA-YOM, — BA-YOM - HASH -
- Third system: Vi — i OH - HAV TOH O SOH — NU, V'ROH-Tzi — SEH-BOTH NU V'RO-MAM -
- Fourth system: TOH — NU MI-KOL HAL-SHO-NOS, V'-KI — DASH TOH — NU, B' - MITZ VO SEH —

Piano Accompaniment:

- First system: Accompanying the vocal line with chords and moving lines.
- Second system: Continues the accompaniment, featuring a triplet in the right hand.
- Third system: Features a triplet in the right hand and a sustained chord in the left hand.
- Fourth system: Ends with a sustained chord in the right hand and a moving line in the left hand.

Handwritten signature: © C. DAVIDSON, 1968

CHOH V'KEY-RAV-TOH-NU MAL-KEY-NU LA-A-VO-DOH-SEH

CHOH, V'SHIM-CHOH HA-GEH-DOL V'HA-KOH-DOH OH-LEY-NU KOH-ROH-SEH,

VATI-TEN-LOH-NU A-DO-NOI E-LO-HEY-NU BA-HA-VOH SHI-BOH-SOS - LIM-NU

CHOH V'RO-SHEV OMOH-BUSHIM L'CHA-POH-ROH, ULFI,

u - FI — SHE CHOH-TOH-NU L'-FOH-NEH CHOH ANAKH-NU VA A-VO -

SEY — NU CHOR — VO V' REY-NU, V'SHOH-MOM AEP MUK-DOT-SHEY -

NU V'-GOH-LOH Y'-KOH REY-NU, V'-NU-TAL KAH-VOO MI-DEYS CHA-YEY-NU

V'-EYN A-NAKH-NU Y'-CHO LIM — LA-A- SOS CHO-VO SEY-NU B'-

VEYS — B' - CHI - ROH - SEH - CHOH PA - BA - VIS HA - GOH - DOL — VHA

KOH — DOOH — SHE - NIK - ROH — SHIM - CHOH OH - LOV, MIP - NEY - HA -

YOD SHE - NISH - TAL - CHOH B' - MIK - DOH - SHEH — CHOH

Y' - HI — ROH - TON — MIL — FOH - NEH — CHOH

A-DO-NDI E-LO-HEY - NU VEX-LO-HEY A-VO-SEY - NU

SHE-TA-A-LEY - NU B' sin - CHH L' AR - TLEY - NU V'-

SI - TON-EX - NU BIG VU - LEY - NU SHE - SHOM OHSU A-VO-SEY - NU L'-ROH

NEH-CHH ES KOR - B' NOS CHO - VO-SEY - HEM T'-MI

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Dim k'-sid-rom u-mu-som-fim — k' h'il — o-hoh-som —". The piano accompaniment is in bass clef, starting with a 2/2 time signature. The first measure contains a whole note chord (F#, C#, G#). The second measure contains a whole note chord (F#, C#, G#) with a crescendo hairpin. The third measure contains a whole note chord (F#, C#, G#) with a mezzo-forte (mp) dynamic marking. The fourth measure contains a whole note chord (F#, C#, G#) with a mezzo-forte (mp) dynamic marking. The system ends with a double bar line.

Dim k'-sid-rom u-mu-som-fim — k' h'il — o-hoh-som —

Handwritten musical score for the second system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Dim k'-sid-rom u-mu-som-fim — k' h'il — o-hoh-som —". The piano accompaniment is in bass clef, starting with a 2/2 time signature. The first measure contains a whole note chord (F#, C#, G#). The second measure contains a whole note chord (F#, C#, G#) with a piano (p) dynamic marking. The system ends with a double bar line.

Dim k'-sid-rom u-mu-som-fim — k' h'il — o-hoh-som —

Handwritten musical score for the third system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Dim k'-sid-rom u-mu-som-fim — k' h'il — o-hoh-som —". The piano accompaniment is in bass clef, starting with a 2/2 time signature. The first measure contains a whole note chord (F#, C#, G#). The second measure contains a whole note chord (F#, C#, G#). The system ends with a double bar line.

Dim k'-sid-rom u-mu-som-fim — k' h'il — o-hoh-som —

Handwritten musical score for the fourth system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Dim k'-sid-rom u-mu-som-fim — k' h'il — o-hoh-som —". The piano accompaniment is in bass clef, starting with a 2/2 time signature. The first measure contains a whole note chord (F#, C#, G#). The second measure contains a whole note chord (F#, C#, G#). The system ends with a double bar line.

Dim k'-sid-rom u-mu-som-fim — k' h'il — o-hoh-som —

KEY NOTE SESSION

THE PRESIDENTS ADDRESS

Hazzan Arthur Koret

Mr. Chairman, Ladies, Colleagues, and Friends:

It is a **great** privilege for me to address this distinguished assemblage. You bestowed great honor upon me by choosing me as your president a year ago, and for this act of faith on your part I am filled with gratitude and a deep sense of humility.

We have worked very hard this past year and, if our labors have borne fruit, it is due in a large measure to the loyalty and devotion of many beside myself. I must express my gratitude to the members of the Executive Council who attend meetings so often and for so many hours of deliberation. I thank my fellow officers David Leon, Morris Schorr, Yehudah Mandel, and Solomon Mendelson. I find it very hard to express what I feel for Samuel Rosenbaum. Even after working with him for the many years I know him, I am constantly dazzled by the multi-faceted brilliance of his mind and his accomplishments. The Cantors -Assembly of America owes Sam Rosenbaum a great, great debt. And then there are those two great cantors, who having been president, could rest on their laurels and say "Let others worry, let others do." But Saul Meisels and Moses Silverman continue to give of the very best for the Assembly. They are still as deeply concerned as during their tenure of office. Obviously, with such help, such devotion, such love as demonstrated by all of these men plus the efforts of each member of the Assembly, we have gone from strength to strength and, God willing, will continue to do so.

Perhaps the most notable and most important event of the entire year was the winning of the so-called Kanas case which established once and for all the legal status of the cantor as a clergyman in the eyes of the government of the United States. I shall not burden you with details which you all have received, but I cannot minimize the greatness of this victory. The definition of a clergyman in this country has always been based on Christological terminology which had no parallel for the hazzan. and therefore never had a proper way of classifying the hazzan. Today, the hazzan. properly defined, has won a victory in the highest court of **law next** to the Supreme Court. Of course. it must be pointed out that this victory depended in a large measure on the previous one involving our colleague Abraham Salkov. In both cases we had the very best of legal advice, but we discovered that to try cases in the Federal courts meant an expenditure of large sums of money.

Accordingly we have been faced with the problem of raising money for such exigencies as well as for our many other needs. The raising of money in these times when there are so many, many demands and so many just causes is a most difficult task. I am deeply grateful to the many colleagues who have worked so hard and fulfilled their obligation in this direction. And I am hopeful that there will be a full participation on the part of all colleagues. The cause of the Cantors Assembly of America is one that involves the future well-being of every living cantor.

Friends. I am deeply concerned, as all are, for the future of the cantorate in America. Where are the dedicated ones, the committed ones who will become the cantors who will teach and inspire our children and grandchildren. If the present trend continues there may be no cantorate to speak of in another generation or two. The beautiful sanctuaries which have been built at enormous cost throughout the land will remain empty of sound. Missing will be the voices of the Sheliach Tzibbur lifted in prayer to the Almighty.

It is no surprise to me that young men who might become fine cantors are choosing other careers which bring greater rewards and success in the terms which seem to obsess everyone today.

The fault, as I see it, lies in an unseeing and unfeeling laity, which refuses to elevate the economic level of the cantorate to the level which it deserves. I state very bluntly that the cantor with his special and unique talents deserves a much greater reward than has been the case in most instances. Throughout our economy there are cost of living adjustments which even the lowliest workers enjoy. Within the last 2 or 3 years inflation has had the effect of salary cuts for the average cantor.

Our laymen must be awakened to the necessity of looking out for the welfare of their cantors as they would look out for their greatest personal assets. They must help to make the cantorate a profession that will attract fine young men of ability. Commitment, dedication, and idealism are important. But they can turn sour under the churning of economic pressures.

I am deeply concerned about the many cantors who have no retirement plans. I am even concerned about the cantors who do have retirement plans, because in this day and age, I consider them inadequate to the real needs of the retired cantor. We must obtain retirement plans and I underline the **must** for those who do not have them and we must, improve the plans for those who have them.

How we can educate the laity to an awareness of their proper obligations to their cantors poses a knotty problem. I promise that we will consider every possible means. Perhaps the starting point is right here, right now in this room. Let every lay leader go back to his congregation and get the ball rolling.

I should like to see the happy day when congregations will offer salary increments to their cantors before the cantors find it necessary to do so themselves. Impossible? Yes, if cynicism and budget conscious laymen are to prevail. Impossible? No, if the layman will at last live in the manner of righteousness and kindness which our Torah teaches.

Friends, perhaps the most wonderful event that ever took place in our lifetime took place during this past year. The miracle of the Six Day War has astonished and will continue to astonish military experts, historians, politicians, sociologists, psychologists, and the layman on the street. Everyone is searching for the answer to this overwhelming victory. Many answers have been given. One answer is not heard as often as it should. That answer is — God. Only God could have created this great miracle which far surpasses the miracle of Hanukkah and Purim and perhaps even equals the miracles of Passover. For the Jew this has been a reminder that God is with us and a refutation of the new theology that states God is dead.

On this, the 20th anniversary of the State of Israel I believe that the Cantors Assembly should pass a resolution stating our belief that the 5th of Iyar become a major religious holiday, that special liturgy be written for that holiday, and that we be involved in the writing and determination of this liturgy.

Friends, I cannot close without making mention of the devotion and hard work of our convention chairmen Arthur Yolkoff and Morton Shames. You will find it hard to believe the number of hours, days and weeks that have gone into the preparation of this convention. We are grateful to Arthur and Morton.

In closing may I express the wish that this convention will bring for all of you inspiration and strength for the future. And I believe it proper to hope that you are having and will have a marvelous good time. Thank you.

ADDRESS: "Epitaph for Jewish Music?"

Hazzan Samuel Rcsenbaum

Executive Vice President, Cantors Assembly of America

Moshe Hayim Luzzato, the eighteenth century Jewish moralist introduces his **ethical** treatise, "*Mesillat Yesharim*" with the following words:

"I **have** not written this book to teach the readers anything new. Rather is it my aim to direct his attention to certain well known and generally accepted truths, for the very fact that they are well known and generally accepted is the cause for their being overlooked."

I, too, will not attempt to teach anything new. Rather is it my aim to call attention to certain well known facts in the hope that it may help us to act to save Jewish music.

I do not mean to be an alarmist, nor do I overstate a situation merely to attract attention to it but I believe that there is palpable evidence that Jewish music, as we know it and treasure **it, may, in our own generation, filter out of the** mainstream of Jewish culture.

The signs and portents are all about us. **Most** of us are so familiar with them that **we fail** to be moved by them. In that failure, in that apparent lack of concern. in that, lies the real danger.

Let me document the problem.

The psychologists tell us that man functions on two major levels. They say that man's entire activity complex is in response to two sets of goals: the immediate and the long range.

A man wakes each morning and plunges into **the day's work. Why? To gain** the immediate necessities of life: food, shelter, clothing, comforts. But man differs from other creatures in that while he is apparently totally immersed in reaching his immediate goals, he can also be concerned with goals far **off in the future.**

He sees the daily grind, but he sees also, with an inner eye, a child who will one day go to college, **a** home in a better neighborhood, growth in his business or profession.

Most of us are able to perceive our own lives in both perspectives.

There are some, less fortunate. not so well adjusted, who polarize their lives; they over-respond to one goal or the other. They become so involved in making a living that they forget to live. Others become so attracted to a far off ideal **that they** fail to make **a** living.

Neither extreme is desirable. A normal human being learns to live in both planes. He faces the immediate and yet manages to keep an eye on the future. Particularly fortunate is he who can integrate both goals, to put his immediate needs in harmony with what he hopes to achieve in the future.

We, hazzanim, face the same situation in our profession. We are practitioners in the world of Jewish music. We sing, we chant, we teach. We are immediately and regularly occupied with it. But what of our long range interest in Jewish music? **HOW** much attention have we given to the future?

The founders of the Cantors Assembly, and the entire **roster of leadership which** followed them, understood the need **to** be concerned with both the present and the future and it should be a source of satisfaction to us that we have made steady progress toward the realizations of both goals.

I think it can be said that for most of us a reasonable proportion of immediate **goals** has been achieved. While the Messiah is not yet at the gate, and though there are **individual exceptions, we are meeting the problem of making a living with a** fair degree of success.

But somehow, as individuals we seem to have become bogged down in the daily grind. We are so involved with personalities, salary, status, working conditions, insurance, retirement that we rarely have the time or the energy to think about anything else. But there is **a** tomorrow!

What of tomorrow?

T **have** sombre thoughts about tomorrow!

Buried beneath the apparent general well-being I sense **a** persistent, ominous apprehension. The cynicism with which many of our generation **are** so dangerously infected seems to **have** captured us as well. Somewhere along the line we seem to have given up the future! We appear to be living each day only for what that **day** can bring us.

There is much to fear from such a philosophy. There is much to fear from those who might deter us from becoming concerned for the future by reminding us continuously that the present is still not perfect.

In the hope that we of the Cantors Assembly are not nearly so dangerously infected, I share with you the results of a recent survey I conducted on the state of Jewish music. I confess that less than 75 of my colleagues responded and that for this reason alone my statistics may be open to question. But I wonder whether we can afford to disregard them entirely.

And I wonder, too, whether the meager response is not, in itself, a sobering statistic of the highest creditability.

Here are some of the facts I learned. I take them at random, but together they form a pattern.

- For most congregations the late Friday evening service is still the major service of the week. On the average, less than a half hour of that service is devoted to music. The half hour of music (most services last an hour and a half) is divided in varying proportions between hazzan, choir and congregation. **In many cases the** bar mitzvah of the following morning also participates and uses part of the half hour.

- In most congregations the purely professional choir and the purely professional quality of singing is a thing of the past. It has been replaced by a volunteer choir that sings on Friday nights and on the high holidays.

- While most congregations schedule a three hour Sabbath morning service, the largest regular attendance is present for only the last hour of the service.

- Most congregations allot twenty minutes for Musaf. Many have made it **a** practice for the Bar Mitzvah to chant either Shaharit or Musaf or both.

- Most Jews still come to the synagogue on Rosh Hashannah. Less than 30% of the average four-hour-service is allocated to hazzanic, choral or **congregational** music.

- The average congregation last year spent a maximum of fifty dollars on the purchase of synagogue music.

- To my knowledge, not one of the three cantorial schools has graduated a single teacher qualified and competent and now teaching Jewish music in our religious schools.

- The Junior Congregation is where the foundation must be laid for an understanding and an appreciation of synagogue music. Most of these are led by teachers of Hebrew, or by lay volunteers with little musical knowledge, training or talent.

- The average student who attends a religious school is offered **a** maximum of twenty minutes of instruction in Jewish music per week, usually led by a teacher with little or no special training or knowledge. The curriculum offered in most cases consists of a half dozen **raah** songs from Israel and the usual **quota of hackneyed** holiday songs.

- Congregations whose annual school budgets varied last year from \$25,000 to \$200,000 all managed somehow to spend exactly the same amount, \$50, on music

and music materials for their school.

- There remains today only one publisher specializing exclusively in Jewish music. Fifteen years ago there were more than a half dozen.

- During the '40's and '50's a host of internationally known singers of Jewish art and folk music appeared regularly before the American Jewish public. Today, one man remains in the field and it is no secret that he turns to hazzanut on the high holidays in order to make a living.

- There is not, to the best of my knowledge, one single serious composer studying Jewish music in any of the three cantorial schools.

- So far as I know only one serious composer of Jewish music occupies a teaching post on any one of the faculties of the three cantorial schools.

- * From my colleagues I learn that as much as 80% of the music heard in their synagogues was composed before 1900; as much as 50% before 1940. A few report that no more than 20% of their repertoire was composed after 1940.

- * With the exception of David Putterman and the Park Avenue Synagogue and Saul Meisels and the Temple on the Heights no synagogue in the Conservative Movement has a continuing program for the commissioning of new music.

- The total enrollment of full-time cantorial students in all three cantorial schools does not exceed 50.

There is more but it is not necessary to continue.

I have told you little that you do not already know, but, perhaps this is the first time that so much bad news has been gathered together in one place.

Each of us can evaluate these symptoms for himself. Some may find that these facts have no counterpart in their own experience. It is more likely that for most of us these facts only scratch the surface. I doubt whether anyone can honestly say that the facts are entirely irrelevant.

In weighing the seriousness of the situation much will depend on one's perspective. One could probably shrug his shoulders and leave the symptoms for others to diagnose and care. More, I hope, will agree that a profession that has no future forfeits also the present. They will agree with me that the body of Jewish music lies gravely ill.

Can we help?

Will we help?

Can we help? The answer to that is, yes.

Will we help? The answer to that lies in your hearts. If we are truly the guardians of Jewish song as well as its interpreters we must help or watch our profession waste away before our eyes!

I will admit that we face disaster but we are not necessarily lost. We need to remind ourselves that we, our entire generation, has come to a totally new place and a totally new time which no one has explored before. But we have a tradition which can provide us with certain tested tools and some unfailing insights and there is still time to make our own map.

This is not the time, nor will it help, to make excuses or to ask where the blame lies. The truth is that we are all at fault. The indifference, the inertia, the ineptitude of the broad Jewish community, including its hazzanim and its rabbis and its other professionals have helped to bring us to the brink of disaster. Before we can succeed in rescuing Jewish music we will need to enlist the aid and cooperation to that same broad community together with its hazzanim and its rabbis.

This leads us to the ultimate question: How can we help?

I think the time is long past when timid palliatives can help. It is too late for aspirin. A major miracle is now in order: nothing less will do.

If there is anything that can be salvaged from the ashes of the past it is the

knowledge that we must capture again for ourselves that sense of pride which once was ours, a sense of pride in the great enterprise which is Jewish music.

We must savor again the joy that comes from being an interpreter of this ancient, sacred and ennobling art which is the unique expression of the Jewish spirit. We must come to know again the serene satisfaction which can come to a master of this mystical, wordless language which has the power to illumine wisdom and faith like a prism in the morning sun.

We must know anew the exaltation which can come to us **as** guardians of the one key with which the inner gates of prayer may be opened for those on whose behalf we stand before the Amud.

Such pride is neither vain nor boastful. It is rather the pride of the professional in his profession. It comes from knowledge, from **assurance**, from love and for us hazzanim, from the conviction that we are engaged in God's work.

This kind of pride can help us to face and to overcome three great challenges which must be met; three tests which Jewish music must pass before it can be considered to be out of danger. These are continuity, vitality and creativity.

The first of these is continuity.

When we speak of continuity our thoughts flow directly to our children. We look to them to pick up the threads of our lives from where we shall some day drop them.

There will be no Jewish music if our children are not instructed in it. Here is where we fail most pitifully and where the consequences are the most severe.

For some reason we have always looked upon our tasks with children **as a** necessary evil, a demeaning aspect of our careers as hazzanim. We are beginning to reap the whirlwind from the seeds we have sown.

At a time when the communications industry spouts 1,000 new educational techniques every day we have not come up with a single new idea to facilitate the teaching of Jewish music; to make it interesting and exciting. There has not even been published in the last 15 years a realistic music curriculum. Each of us seems to have been making *shabbes far zich*.

Yes, individual talented and concerned men have devoted time and effort to this crucial area. We have heard some of their work at this convention and at others in the past. One or two have been concerned with developing **a** new method for chanting sacred texts. But outside of their own congregations they have met with little encouragement. To tell the truth at times I have had the feeling that **many** of us looked down on these men, implying somehow that such colleagues must be inadequate at the pulpit and for that reason try to strengthen their position by becoming involved with children.

Even the simplest tools are not readily available to assist the hazzan in this work.

The Cantors Assembly, along with the other hazzanic and music bodies, must begin at once to make available new song books, text books, prayer collections, recordings, slides, films, tapes as well as new techniques and methods.

Most urgently required is a new, re-thought nationally standardized music curriculum for elementary and high school grades, and a standardized Haftarah and Torah *nusah* and method. This therapy must be regularly and continuously repeated over the next decade no matter what the cost or the sacrifice.

While we are on the subject of teaching Jewish music I should like to make one further comment. Many will probably feel that it is the least practical of the many impractical suggestions I am making. But this suggestion has one saving grace: it is critical of the rabbis and so I am sure you will listen.

I daresay that no one will disagree that many times we find, to our dismay,

that the level of musical taste of the rabbi is no higher than that of many laymen. Far too often it is he who calls for, quote, simple music, end quote. All too often it is he who would substitute the imitation hasidic nigun he has heard on a record for a piece of authentic hazzanut or nusah.

All other considerations aside, the basic reason for his naive taste is that he just does not know any better. Those who should have taught him better when he was just a student in his own Talmud Torah failed him. By the time he gets to the Seminary his sensitivity and his taste are already established. If he has been raised in a synagogue where good music was the norm, he will demand that of his hazzan. If the reverse is true, he will demand cheap or poor music, without realizing that he is acting to lower standards rather than to raise them. It would seem to me that if we are to begin to make serious efforts to teach music to our young, we must also begin to make provision for a comprehensive music curriculum for rabbinic students at the Seminary.

If our rabbinate is to be properly prepared, culturally as well as halachically, rabbinical school curricula must be broadened to include: a course in the history of our sacred nuschaot, a course in *nusah*, a course in the appreciation of the choral and hazzanic repertoire. Most helpful would be participation in some choral activity together with cantorial students.

Such a program would go a long way in bridging the gap of understanding which now separates all too many hazzanim from their rabbinic colleagues. But such a program can come into being only if we are prepared to suggest it, to promote it, and, if necessary, to finance it.

Let us turn now to the other end of the spectrum. Let us look for a moment to our heritage and see how it may be preserved and fortified.

Although many old and venerable Jewish communities have been wiped from the face of the earth in our lifetime, there are still, thankfully, in this country and in Israel, those who escaped the holocaust and who still remember the unique melodies which were sung in those communities. Such *udim mutzalim mayesh* must be found. The musical traditions which are locked in their memories must be put on paper and on tape. First, because we owe it to those communities, to history and to ourselves. Second, because such memories can serve to enrich our own music and our own lives.

Not everything that will be recorded will be a treasure: the job of culling and sifting and editing will come later. Now, while they are still in our midst, is the time to capture forever these songs and tunes, *nuschaot* and *nigunim* which will otherwise be lost.

VITALITY:

A living thing must leave an impression on its surroundings if its existence is to have meaning. A civilization must leave a record if it is to be remembered.

It should be of great concern to us that all but one publisher of Jewish music has left the field. The publisher is, in the truest sense, the recorder of history. When all is said and done all that will remain of the thought, of the creativity, of the philosophy, of the outlook of our time is the printed word, the **printed note**. The greatest songs, the greatest thoughts, the greatest plans, if they are not recorded and published die with their creator.

We are an historic people not only because our history is a long one, but because we have learned to live with history, to build our lives in historic perspective. Even now, centuries after they were first written, we find how important and meaningful the written word of the Dead Sea Scrolls can be in shedding light on an age long gone.

If the field of Jewish music is not broad enough to provide a publisher with

a sound economic basis for publishing then it must be our responsibility to assist with publication grants, with research grants and with other reasonable means of insuring their continued operation.

Some musical works are just not feasible for a commercial publisher to undertake. This does not excuse us from the responsibility to see that they are published. Our **Reform** colleagues all are to be congratulated for their early efforts in restoring and making available out-of-print masterpieces. The Jewish community will also be in ~~our~~ debt for the outlay of time, effort and energy which we are expending on the works of Solomon deRossi.

Each hazzan will need to re-examine his own conscience with regard to a practice which has become all too widespread. In the naive belief that we are saving money for our congregations we reproduce, without permission, copies of published music either by hand or by mechanical copier. I know that the practice is widespread in all fields of culture and education. This does not make it right. It is in the fullest sense *g'neuat hada-at*, plagiarism.

In trying to save money in this fashion we are actually saying to our congregations that Jewish music does not deserve serious budgetary consideration, that it is not worthy of a full budget and that we, as practitioners in the field of Jewish music, do not understand, or do not care to point up, the importance of working with proper materials. It is helpful sometimes, to be able to repair an automobile engine with a paper clip or a hair pin but General Motors prefers that you go to an authorized dealer who will use the proper guaranteed part.

When we complain about small music budgets we should stop to consider whether or not we are guilty of inspiring them.

Jewish music will remain vital and continue to serve its purpose only if it has meaning for our time. Music, especially religious music, faces the same crucial tests to which all heretofore accepted tradition has been put by our generation. Religion, morality, ethics, good and evil, all of these are being carefully scrutinized and examined with an inquisitiveness, unfettered as never before by sacred cows, and in some cases with an honesty which is at once refreshing and shattering, optimistic and at the same time sadly revealing.

Ahead lies great promise and great danger.

Even Judaism itself is not being excused from this searing re-examination. Judaism will pass muster in the eyes of those whose search is an honest one but it will pass only if it is true to itself and if it is willing to do what it has always done: if it is willing and able to adapt itself to the needs of our time.

But we must not be misled by the phrase "the needs of our time." Not everything new is necessarily good. Not everything that is timely is necessarily meaningful or true.

We must strive for relevance to the world in which we live, but also keep in mind that in every age one finds the good and the bad. Our music should, must, be relevant to the world in which we live, but relevance must not preclude quality.

Robert Shaw, in a recent address on "New Directives in Music for Worship" had this to say. He speaks in terms of the church, but the point is relevant to us, as well.

... nothing but the best is good enough. If one comes to me saying that one man's 'St. Matthew Passion' may be another's 'Old Rugged Cross' then I may only reply that that is unfortunately his loss, for there can be little doubt about which music serves God the more nobly or ascribes to him the greater glory. There are, after all standards in the construction of music as there are standards in the building of apartment houses or dams. God is not served by enshrining the mediocre. It is good to have five thousand young people chanting a Billy Graham hymn 'Softly and

Tenderly Jesus is Calling' in Madison Square Garden, but if they could have heard the Dona Nobis Pacem-the prayer for inner and outer peace-of Beethoven's **Missa Solemnis**, they would have had a religious experience of vastly greater vigor **and** enrichment."

Is it too much to hope for, that at least some laymen and rabbis and hazzanim will keep this in mind the next time the question of choosing this or that choral or congregational selection comes up for discussion?

CREATIVITY:

We have talked before about the need to create new music. I do not want to get involved here in whether we should like the contemporary sound or the old sound or the jazz sound or far out. What I am talking about here is the concept that we must continue to add music to our repertoire. Just as one cannot continue to grow financially if he lives on his savings, so we cannot to continue to progress culturally if we do not continue to enlarge that culture with contributions from our own time.

Hazzanim somehow have been smitten with the notion that composers cannot live without composing, that they will compose because they cannot help themselves. We are content to examine their work and to criticize it but very rarely to instigate its creation.

Let us, once and for all, rid ourselves of this myth. Composers are human beings, creative human beings, they need encouragement, they need guidance, they need to know that their creativity is needed, they need to be supported in every sense of that word.

If you do not like contemporary sounds, commission someone to write in a traditional style. If you like sophisticated music, or twelve tone music find a composer who works in those media. It is not necessary for every new work to be *avant garde*. The main thing is to keep the creative mill going.

Sooner or later the poor music will filter out and the good music will remain.

But even the process of commissioning is an art. I see little value in commissioning people to write music for the synagogue if they are not intimately acquainted with the needs of the synagogue, the musical traditions of the synagogue, the liturgy of the synagogue or if they, themselves, have not, at one time or another, worshipped in a synagogue.

I wonder whether commissioning Stravinsky to write a service would provide, in the long run, a lasting contribution to Jewish music. Yes, we need great composers but only if these great composers know the field, or only if they are willing to become thoroughly acquainted with it. What I am speaking of is not only knowledge of traditional nusah. I am more concerned that the composer be in tune with Jewish Ideals, be in command of the liturgy and that he shall be proud to be engaged in such a sacred project.

There are probably good reasons why so few of us are interested in new music. Maybe it is because we have lost so much that we so desperately cling only to the past. We have become a people that wants only to recite *kaddish*, only to remember the past. We need to learn, as well, how to recite *Modeh Ani*, to look to tomorrow. We rob the past of any meaning, we empty it of purpose if we do not use the inspiration of the lives of those we mourn to guide us in our own. They absorbed and created anew out of their own experience; and thus passed on a treasure richer than that which they received. We can do no less.

The task for us is not one which we can accomplish by ourselves. We will need to mobilize the entire broad American Jewish community. As our own pride in what we are grows, as we become more and more committed to the future as well as to the present, this pride will become contagious. It will produce the funds, the

good will, the energy which will be needed to save Jewish music. It will create the atmosphere in which, at last, Jewish music will be properly taught, properly performed, properly preserved and properly loved.

Pride and work can perform miracles. Only those will wipe out the shame which is reflected by the pitifully low enrollments in our cantorial schools. That statistic is, I am afraid, the most telling of all.

When hazzanut becomes, for each of us, the ennobling and elegant art which it can be, when it becomes, for all of **us tiferet Zeoseha, uetiferet la min ha-adam**, a thing of glory to those who pursue it, and a source of pride to all mankind, then we shall not lack for young men to follow in our footsteps.

Jewish music lies gravely ill. I hope that I have suggested some means by which it may be healed. There are, I am sure, many remedies which offer similar promise. But this much is clear. Nothing will happen if we do not begin at once to share in the healing.

A broader, brighter, healthier Jewish music lies just within our grasp, but we must first roll up our sleeves, stretch out our arms and plunge into the task.

Those who will be content merely to stand and look on may find themselves mourners at the death bed of Jewish music.

Long ago the rabbis of the Midrash advised: If you come to the house of worship do not remain standing outside the gate but enter **delet lefnim midelet**. gate after gate, until you reach the innermost gate. The rabbis spoke of the synagogue but they meant all of life. There are heights and depths, ideals and realities, challenges and disappointments, gate after gate through which we must pass. They understood that true participation in something precious cannot be achieved by standing on the outside looking in.

In "Before the Law" one of the great parables of modern literature, Franz Kafka describes a man who arrives before the gate to the Law. The doorkeeper says that he cannot admit him at the moment. The man waits. The gate to the Law stands open so the man strains to look inside.

The doorkeeper wants to help. He advises the man: "Try to get in without permission. But note that I am only the lowest doorkeeper. From hall to hall keepers stand at every gate, one more powerful than the other."

The man is puzzled. He thinks the Law should be accessible to every man at all times. But, he decides to wait until he receives permission to enter. He waits for days; he waits for years.

During all these long years he watches the doorkeeper constantly and learns every detail of his appearance. He forgets about the other keepers of the other gates. This one seems to be the only barrier between himself and the Law.

Finally, his life is about to end. Before he dies, all that he has experienced forms into one question. He beckons to the doorkeeper since he can no longer rise, and asks: "Everybody strives to attain the Law. How is it, then, that in all these years no one has come seeking admittance but me?"

The keeper of the gate answers: : "No one but you could enter here, since this gate was reserved for you alone. Now I shall go and close it!"

This is the choice which is before us today, tonight, this moment. Shall we, like Kafka's poor devil, wait for an auspicious moment to enter the gate? And, finding no auspicious moment, die outside the gate? Or, shall be, as our sages advise, enter at once, gate after gate, until we reach the innermost?

The answer for each man lies in his own heart. But in another Midrash, the rabbis have this advice:

At God's gate, they teach, there is no keeper. The Lord of all keeps the gates wide open. All there is for us to do is to enter.

TUESDAY, MAY 7, 1968

21 st Annual Meeting

Report of the Nominations Committee

The Nominations Committee presented the following slate of officers for the year 1968-69, which was unanimously elected by acclamation.

PRESIDENT:	ARTHUR S. KORET
VICE PRESIDENT:	DAVID J. LEON
VICE PRESIDENT:	MORRIS SCHORR
TREASURER:	YEHUDAH L. MANDEL
SECRETARY:	SOLOMON MENDELSON
EXECUTIVE VICE PRESIDENT:	SAMUEL ROSENBAUM

The following were nominated for membership on the Executive Council:

For Three Year Term

HARRY ALTMAN	ABRAHAM B. SHAPIRO
HARRY BROCKMAN	GREGOR SHELKAN
MORTON SHAMES	HYMAN I. SKY
ARTHUR YOLKOFF	

For One Year Term on Executive Council:

CANADA REGION: MENDEL FOGEL
WEST COAST REGION: GERALD H. HANIG

The entire slate was elected

Nominations Committee

Chairman: William Belskin Ginsburg

Mario Botoshansky	Morton Shanok
Mordecai Goldstein	Moses J. Silverman

Induction of New Members

Hazzan Morris Schorr

Vice President, Cantors Assembly of America

After 21 years of existence it is common knowledge, I think, to Hazzanim throughout the world, members as well as non-members, what the Cantors Assembly of America stands for. Still, in order to satisfy my curiosity I checked our membership applications to find out exactly why you gentlemen, professional Hazzanim, and in fine positions are interested in becoming members of the Assembly. What I read pleased me and I believe that those present will be pleased too, to hear the reasons you gave.

1. It is important to be a member of a professional organization.
2. To derive benefits through the organization.
3. To further Judaism and the cantorate through a strong organization.
4. The organization has greatly contributed to the dignity of the Cantor.
5. To elevate the position of the Hazzan.
6. To exchange ideas with fellow cantors.

These are unquestionably lofty ideals and objectives, but permit me to add a comment or two. At the end of his life before delivering his farewell song and blessing, Moses called to Joshua and said to him:

“Chazak ve-ematz ki ata tavo et ha-am ha-zeh el ha-aretz.”

“Be strong and of good courage for thou shalt go with this people into the land.”

Later in the same chapter he charges Joshua with these words:

“Chazak ve-ematz ki ata tavi et b'nei Yisrael el ha-aretz.”

“Be strong and of good courage for thou shalt bring the children of Israel to the land.”

The word tavo connotes participation.

The word tavi means leadership.

It is important to participate, to be attached and to belong and to affiliate with a professional organization.

What is equally important is to lead, to participate actively and to contribute whenever and wherever possible to make your organization what you want it to be.

It is with great pleasure and privilege that I now induct you as full-fledged members of the Cantors Assembly.

Music Workshop: "The Organ in Jewish Worship"

Chairman: Hazzan Morton Shames

Beth El Temple, Springfield, Massachusetts

Presented by: Doctor Herman Berlinski, Director of Music

Washington Hebrew Congregation, Washington, D. C.

In numerous discussions attempting to justify the use of the organ in the synagogue, one often hears the contention that the organ already existed in the Biblical temple. The Talmudic authorities (Hebrew: Tanaim), who report about an instrument in the temple called the *magrepha*, tell us very little about the true nature of this contrivance. The word *magrepha*, however, has also been used to designate the coal shovel used by the priests during the offering up of the animal sacrifices (Talmudic sources; *Tamid* II; 1-2; *Tamid* III; 8; *Tamid* V; 6; *Sukka* V; 6; *Arakhin*; 10b 2-11a). The Tanaim speculate from time to time about the nature of the old temple music. However, the absence of any specific musical insight and terminology such as can be found in the writings of much older Greek authors like Plato, Aristotle, and Aristoxenus must lead us to assume that their knowledge and memory of Biblical temple music had declined and grown dim quite early at the beginning of the post Biblical era.

Biblical Temple Music

The performance of the Biblical temple music was in the hands of the cast of the Levites and not the priests. (The rabbis of the Talmudic period in most cases were not necessarily descendants of the priests or the Levites.) The Levites treated their musical craft as *arcana*. The secrets and the musical knowledge they had were handed down from generation to generation within their own families. The destruction of the last temple 72 C.E. (Jewish scholars use C.E. instead of A.D. and B.C.E. instead of B.C.) brought an end to the specific temple rites of antiquity and with it the destruction of the economical means needed to maintain a professional cast dedicated to the performance of temple music. The mysterious character of Biblical music practices did not lead towards the evolution of a musical notation system. Such a system was developed much later, when it became an urgent necessity to the ever-expanding missionary activity of the Catholic church. It should be pointed out also that the Talmudic references to the *magrepha* in the temple refer only to the last temple which was renovated under Herod (37 B.C.E. to the year 4 C.E.) and not to the temple of King David and Solomon.

King Herod who **was** installed and supported by the Roman over-lords was only half Jewish and contributed considerably towards the Hellenization and paganization of the Jewish ritual. An example of this can be seen in a report that a large Roman eagle decorated the temple of this time, in spite of the specific Jewish inhibition and prohibition of any form of representational art.

The presence of an organ in the Herodian Temple (if one is ready to accept **that** the *magrepha* was indeed an organ) could be understood or explained as a gift which Herod had received from his Roman masters for favors extended to them. Such an organ could have been built in Alexandria, Egypt, a city which was at that time the references dealing with the necessity of sending musical instruments from the temple center of Greek-Roman science and technology. Indeed there are also some Talmudic in Jerusalem to Alexandria, Egypt for the purpose of repair.

The double interpretation of the word *magrepha* as a coal shovel and also a noise generating instrument may lead us to the following speculation: The noise of the metal shovels as handled by the priests may have blocked out, perhaps at first only accidentally and later on mercifully and with purpose, the agonizing cries of the sacrificial animals. One could conceive that the *magrepha* (a noise generating instrument) could

have fulfilled even more efficiently a function which was started originally with the other magrepha, namely, the simple coal shovel.

Dr. Joseph Yasser, formerly a professor at the Seminary College of Jewish Music of the Jewish Theological Seminary of America, wrote a most interesting study on the problem of the magrepha. (*The Magrepha of the Herodian Temple: A Five-fold Hypothesis*; American Musicology Society, Vol. XIII, Nos. 1-3 1960.) In this study Dr. Yasser distinguishes between the earlier Talmudic sources such as Tamid II. 1-2, written soon after the destruction of the Herodian Temple (72 C.E.) and later Talmudic sources such as Sukka V: 6, compiled only in the first half of the third century C.E. The older source describes the magrepha only as a noise-making contrivance. In Sukka, however, the magrepha is described as a wind-fed instrument provided with ten holes (*nequabhim*), each able to produce one hundred different sounds (*Mini Zemer*). Unfortunately, neither source can be considered as contemporary to the existence of the magrepha in the temple. From a purely musicological point of view these statements should be regarded as hearsay on the one hand and as descriptions (however inadequate) of Graeco-Roman cultural realm, on the other.

The Megrepha in Biblical Writings

There is no mention of any magrepha in Biblical writings proper. This is true in spite of many other names of music instruments mentioned in the Bible (the Psalms and the Book of Daniel). But even if one would disregard for a moment all these considerations and accept the Talmudic premise of the existence of an organ in the Herodian Temple, would that alone justify the use of the organ in the present day synagogue? Certainly not. In Jewish historic considerations this particular temple period is not considered as a period of true creative religious thought within the realm of Judaism.

The synagogue (which should never be confused with the temple) actually developed outside and perhaps in opposition to the temple which led under Herod not only to the architectural corruption of the temple, but also to the erection of race tracks and Greek gymnasia in the city of Jerusalem. At best, the possible presence of an organ in the Herodian Temple could have been the reason for its rejection by people who had suffered military defeat, who had been exiled from their homeland and had tried desperately to safeguard their peculiar and unique religious civilization in an hostile ocean which threatened the very existence of Jewish identity. It is indeed absurd to cite the Herodian Temple as a crown witness for the defense of the organ in the temple.

Rejection of Instrumental Music

Exilic Judaism rejected all instrumental music in the synagogue regardless as to whether such instruments were once played in the Biblical temple or not. Rabbinic Judaism shares these anti-instrumental attitudes with the early church fathers. It seems that in both faiths priority is given to the verbal expression (spoken or sung) over all other forms of non-verbal religious practices.

Clement of Alexandria (c. 150 to 220 C.E.) reluctantly tolerated the lyra and kithara because King David had allegedly used them, but his basic aversion against instrumental music finds expression in these words:

"The one instrument of peace, the word alone by which we honor God, is what we employ. No longer the ancient Psaltry, the trumpet, the timbrel, the aulos, which those expert in war and contemners of the fear of God were wont to make use of . . ." (Jacques Paul Migne; *Patrologiae, Cursus Completus, Series, Graeca*).

Similar attitudes are revealed also in the writings of Eusebius (c.260 to 340 C.E.), St. Jerome (c.340 to 420 C.E.), St. John Chrysostom (c.45 to 407 C.E.), and even later on in Thomas D'Aquina (1250).

This common inhibition against all instrumental music is based upon many factors. In Judaism, the destruction of the temple, the loss of statehood and the incessant fear of being swallowed up by the surrounding cultures of the various host peoples created a feeling of mourning on the one hand and a deep aversion against any artistic manifestation of a different religion on the other. Early Christianity shared also with exilic Judaism a state of poverty which did not allow for the building of large edifices which in turn would require an increased volume of sound to be produced by the organ. In addition to this, Christianity shared with Judaism a deep aversion against the eroding influences of pagan blood and sex orgies in which music instruments played such a stimulating and intoxicating role.

The early Byzantine Church did not pronounce itself against the use of the organ until the eighth century. However, all available information tends to confirm that the organ was used mostly for secular purposes and that its place was rather in the imperial palaces of the theocratically ruled Byzantine Empire than in its churches.

There is certainly no doubt that the organ was brought first into the Western world by the emissaries of the Byzantine Empire. This, of course, is only one of the many manifestations of the enormous influence exerted by the historically oldest and oriental branch of Christianity over the Christianity of the Western world. This Byzantine factor in the development of the organ later on helped the Western church to forget or to ignore the pagan origin of the instrument and to develop it as the instrument of the church per se.

Eventually, the Roman Empire suffered the fate of the Jewish state which it had destroyed. Christianity triumphed in Western Europe and within the walls of its monastic societies there developed a spirit of technical experimentation and speculation which helped eventually to create instruments quite different from the Byzantine or earlier Greek-Roman contraptions. It is, however, strange to state that no such development occurred within the Byzantine Empire **which** was originally responsible for the transmission of the organ from its pagan origins to the churches of Western Europe. This absence of a further development of the organ in the realm of the Byzantine Church requires some further **analysis. Such an analytical study,** however, should be preceded by a description of **the difference between the institution** of the synagogue and the Biblical temple.

THE ORIGIN OF THE SYNAGOGUE

The origins of the synagogue are shrouded in obscurity. Many scholars place the origins of the synagogue, and with it the beginning of regular congregational prayer services of a non-sacrificial character, into the beginning of the Babylonian Exile (X37-538 B.C.E.). In the year 247 B.C.E., we have the earliest contemporary non-scriptural mention of a synagogue building in **the** suburbs of Alexandria.

By the time the second temple (actually, the renovated Herodian Temple) fell into the hands of Titus, in the year 70 C.E., there were synagogues throughout the whole of the Roman Empire. In Jerusalem alone it is said there were 480 in number. Ruins of ancient synagogues have been excavated not only in the former territory of the Biblical land but also throughout the Middle East and even in Italy in the vicinities of Rome itself.

The type of worship developed in the synagogue is different from most of the temple rituals. The sacred **word** and not the sacred **ritual** was the center of worship. The men, who from the very first read and expounded the Torah and other scriptural lessons or led the worshippers in prayer, were rarely drawn from the priestly class. To be sure, the destruction of the temple in Jerusalem was a blow to the national pride of ancient Judah; but the simultaneous existence of the synagogue protected

Jewry from a loss of its identity and provided the Jewish people with a humble, flexible and in the end a much more formidable institution.

The synagogue, in a sense non-ritualistic, slowly abolished almost all non-verbal forms of worship. Music was tolerated only to the extent of its functional ability to project or to illustrate the spoken word. Thus the Cantor, the Sheliach-Tsibur, the messenger of the community, became and remained for many centuries the exclusive exponent of Jewish religious music.

The early Christian Church of the East and of the West had to come to terms with the two phases of the Jewish religion — the priestly dominated Biblical temple on the one side and the Rabbinical synagogue on the other. Christians of Jewish origin must have carried into the Christian community some of the basic elements of synagogal liturgical practices and attitudes.

MICROTONIC VS. DIATONIC

Eric Werner has conclusively proven in his book *The Sacred Bridge* how these liturgical texts were shared by synagogue and church alike. A. Z. Idelsohn in his book *Jewish Music* and Egon Wellesz in *A History of Byzantine Music* have convincingly demonstrated that there was also a transference of the original melodic materials. Yet none of these authors has answered the question as to what has happened to the basically oriental microtonic melos of the Hebrews in their encounter with diatonic music cultures of the West.

Even the music of the early Church of Byzantium was, according to Wellesz, as diatonic as the music of the West: "Byzantine music cannot have sounded strange to Western ears. Would Charlemagne have told his clergy to translate the Greek texts into Latin, would he have ordered them to include a set of Greek ~~antiphons~~ into the Latin service if the melodies had, because of their intervals, sounded (unusually different than) the liturgical chant he was used to? Certainly not. Byzantine chant must have been as diatonic as that of the Latin Church."

The organ, of all instruments, is the least suitable for use in a microtonic music culture. All other known non-keyboard instruments permit manipulations which make the rendition of microtones possible. The magrepha however, if it really was an organ and not a noise-producing contrivance, could have been nothing but a foreign element in a temple music based upon the use of microtones.

During the first centuries of Jewish settlement among peoples with a diatonic music culture, the Jews may have continued their earlier microtonic practices. Eventually these practices were abandoned throughout the Western, Central and Eastern European realm and the traditional Jewish music material of these regions as known today are all diatonic and modal. But this may have been a rather late medieval development long after the diatonic organ was established as the instrument of the Latin Church. However, the Eastern Church did not develop or accept the organ as its instrument of the Church. Byzantium was much closer to the civilization and the influences that were capable of threatening its very existence. True, it received its technical knowhow of organ construction from the Greeks of the Middle East and, therefore could not help but identify the organ as a basically pagan instrument — tolerated mostly for secular occasions such as the crowning and the acclamation of its emperors.

The Gospels written in Greek which related the stories of Jesus' encounter first with the synagogue and eventually with the temple in Jerusalem instilled also in the early Christians a negative attitude towards the temple's sacrificial worship with all its pomp and pageantry which included instrumental music. Finally, the early Jewish Christians had more contact with the synagogue than with the Biblical temple and therefore brought with them attitudes and reservations against practices of the temple which had become to them the symbol of a religion which they had rejected and of

a defeated nation whose fate they wished to escape by disassociating themselves from their own antecedents.

The Eastern Church, long after it became one of the most powerful and longest lasting theocracies in human history, bears in its hymnology deep marks of the early transferred Hebraic elements. It shared also with Judaism its rejection of the organ as a church instrument. This negative attitude prevailed also almost up to the tenth century in the Latin Church.

The iconoclastic movement in the eighth and ninth century revealed once more the strength of the old testament negative attitudes towards representational art. This was enhanced furthermore by the proximity of the Islamic culture which also had accepted from Judaism its aversion against pictorial art. It may not be possible to find any concrete evidence of a direct relationship between the iconoclastic movement and the rejection of the organ by the Eastern Church. However, one may assume, if only in a speculative manner, that the antipagan zeal which motivated the iconoclastic movement was operative also in the rejection of the organ.

The schism between the churches in which iconoclasm played a certain role occurred in the year 1054. The conflict grew in intensity and Constantinople was eventually conquered by a combination of French, Italian and German crusaders in the year 1204. In 1453 the Turks conquered Constantinople and sealed thus the fate of the empire of Byzantium. The Eastern Church had to live from then on defensively and by tolerance of its Turkish conquerors.

CODIFICATION OF THE LITURGY

At this point, the liturgical outlook of the Church began to resemble Medieval Judaism more and more. All thoughts of experimentation or evolution within the liturgical realm had to be abandoned (this was not so in the fifth, sixth and seventh centuries when the Eastern Church was enriched by the work of its great hymnologists which must have been at that time new as well as original). All liturgical practices became rigidly codified and to a certain extent even calcified. Such negative reactions for the sake of protection were also typical for Medieval Judaism. The epithets, *Chukath Goyim* — or gentile practices — sufficed to banish from the synagogue the organ, praying without a headgear, instrumental music, genuflections, incense, baptism by immersion, all elements and practices which were at one or another time part of ancient Hebrew liturgical tradition. The organ to the Jew then was *Chukath Goyim*. In the Eastern Church it was pagan on the one side and a musical symbol of the rival Latin Church on the other.

Thus Eastern Christianity and Medieval Judaism, joined several centuries later by a partially defeated and partially contained Islam, established religious practices of unchanging quality. The observance of rites and the ritual laws became rigidly frozen. Only the Church of Rome was capable now of breaking through this magical circle of restraint. It took Judaism almost up to the nineteenth century to become free of these restrictions it had imposed upon itself in order to survive spiritually and physically.

The building of an organ in a house of Jewish worship in the year 1810 in the German town of Seesen signifies the beginning of a new era. This act must be considered as part of a new development of which there were some signs and signals already in the century preceding it. Reform Judaism, which had the courage to break through these ancient restrictions, had to reconsider all of its liturgical heritage. Indeed, a decision had to be made to abandon the comparative security of an immovable liturgy in favor of a new approach which could revitalize the Jewish liturgy but which also exposed the possible disintegration of its inherent characteristic elements.

TUESDAY, MAY 7, 1969

Concert

An Evening in Commemoration of the Uprising in the Warsaw Ghetto

PROGRAM

Memory is a godly gift, and a strange one. It can lie buried for years and then spring to life in an instant, summoned by no more than a half-spoken word, a snatch of a tune, a sudden stab of a scent or by the gleam of a light falling on an old shadow.

Memory has a will of its own, however. It has a way of closing off what it cannot bear to remember. Even so cataclysmic an event as the loss of six million lives grows increasingly difficult to remember with time. Twenty-five years after the heroic battle of the Warsaw Ghetto the memory of the loss we sustained grows softer, dimmer, more obscure.

Difficult as it may be it is the sacred duty of every living Jew to remember what took place in that terrible time. Not only were six million lives snuffed out, families and hopes and dreams shattered, but Judaism itself was brought perilously close to extinction. For the locus of the six million, Eastern Europe, was the heart of all Jewish culture, the center of all Jewish learning.

We who live today must never cease to remember. Only if we remember the past do we earn the right to hope for the future.

If participating in the experience of "Yizkor" helps somewhat to shatter the complacency of our time then it will have been worthwhile. And, if, in this small way, we permit ourselves to be at one with the sacred six million souls who gave their lives for kiddush hashem, then we have performed a mitzvah of the highest order.

Whosoever will forget, we, Jews, we will remember, we must remember.

It is time for Yizkor!

TWO SONGS OF FAITH

Ani Maamin

Song of the Jewish Partisans

arr. M. Helfman

arr. Hirsch Glick

A. W. Binder

The Convention Chorus

MILFORD FARGO, Conductor

ADDRESS:

"The Fighting Jew: Yesterday and Today"

Dr. Joachim Prinz

Chairman. Committee for International Affairs, American Jewish Congress

Hazzan Moses J. Silverman, Past President, Cantors Assembly of America

After wrestling all night with the spirit of Esau, Jacob courageously withstood the attack and was named Israel, a captain in the army of God. This has been the story of our distinguished guest, Dr. Joachim Prinz. Dr. Prinz was rabbi in the Jewish community of Berlin from 1925 to 1937. He was among the first Jewish leaders in Germany to speak out against Nazism and to urge the immediate mass migration of Jews from Europe to Palestine. Hitler's rise in 1933 only intensified Dr. Prinz's courage and in his pulpit with complete disregard for his own personal safety, he preached fearlessly against the Nazi regime. He did this not only in Germany but all over Europe as well. Toward the latter part of 1937 he was expelled from Germany. At the suggestion of the late and great Rabbi Stephen S. Wise, he came to America and was named rabbi of Temple B'nai Abraham in Newark, New Jersey, the second oldest congregation in New Jersey which he still serves. No words of mine can serve as a fitting introduction to this great preacher and teacher in Israel. His deeds of courage, wisdom and dedication; his achievements on behalf of world Jewry; his affirmation of faith in the worth and sanctity of life, all these and more inspire and warm our hearts and make us eager to hear the message of Dr. Joachim Prinz.

DR. PRINZ:

I am very grateful for the opportunity of speaking to you in commemoration of the 25th anniversary of the uprising of the inmates of the ghetto in the capital of the Polish Republic in Warsaw. I have accepted this invitation because I have been experimenting for the last thirty years, or more, trying to convey to American Jewry and to other Jewries the meaning, the profound meaning, Jewish and human meaning, of the Hitler regime and particularly that which happened in Warsaw as well as other ghettos and concentration camps. It is unfair to speak of Warsaw alone. We ought to be speaking of Minsk, the ghetto of Minsk. We ought to speak of Bialystok. We ought to speak of the Jewish Maqui in France. We ought to speak of the Jewish underground in Belgium and in other parts of the world. We ought to speak of a forgotten group, the Herbert Bauman group who created the members of an underground movement in the city of Berlin from which I come. We ought to be speaking of that, of the uprising and of the new spirit of the Jew of which Warsaw is the largest and most important example.

I have been trying to say all these things and I believe that I have not been able to say them well. There are areas in human existence and in human experience which cannot be vicariously transmitted to other people. It is sometimes as though you would be speaking to a blind man about color or to a deaf man about the sound of music and to a people filled with hatred about love. There are things which cannot be properly conveyed. For thirty years, particularly after I came from Germany in 1937, and I came from Solitary confinement, in a Nazi prison, when I traveled from coast I talked to Jews and to non-Jews about what was happening in the heart of Europe, the land of Beethoven, the land of Bach and of Goethe, of Schiller and all the great thinkers. I tried to convey the dread news but I knew that they didn't believe me. Or if they did in fact believe me it did not penetrate; for they were vicarious onlookers and listeners.

In reality they didn't understand the depth of what to them was a mere

episode in the private history of a very unimportant people, namely the Jewish people, some thousands of miles away.

I do not believe that until this very day have I been able to convey to my people the importance of what has happened in Warsaw, and the meaning of what has happened to us under the Hitler regime, collectively, not individually, not biographically, not auto-biographically, collectively to the spirit of our people, to the bodies of our people, to the dreams of our people and to its nightmares.

I began to understand a method of how to do that just two weeks ago. I tried to utilize that experience 10 days ago or so in New York when I addressed, on Times Square, a large gathering of people who commemorated with us the 25th anniversary of the uprising in the ghetto in Warsaw.

What I am going to say to you I learned from a black man. I went to Memphis to honor the man who was my comrade in arms in the civil rights struggle in this country, the man with whom I marched in Washington and the man who has been a very close and dear friend of mine. I marched with Coretta King in honor and in memory of Martin Luther King. As we marched there together with many thousands of people, I saw for the first time with my own eyes and in reality in the streets of America, our affluent country that worships success, I saw for the first time what for a fleeting moment I had seen on the television screens.

But here I saw it in nature, walking down the streets of Memphis, by the houses and the homes, and by the magnificent churches of Memphis. Black men carrying placards on which there was written a sentence which to me was the most devastating experience of my life. The sentence read: "I am a man." And I said to myself: Have we come to that? Has it 'really come to that? That for the first time in the history of man in the great and powerful country which I elected to be my country and my home, has it come to that in the land of the free and the home of the brave to which our children pledge allegiance, the republic for which it stands, one nation indivisible, liberty and justice? Has it come to that? That human beings, because they are black, must proclaim to their fellow citizens that which is so utterly basic and the premise of our existence from the day that our mothers give birth to us? "I am a man!"

Since I could not stand to look at it, before I went up to the platform I went to one of the black men and I said to him: "I look at you and you carry a sign, 'I am a man.' "Why?" And he said to me, "Because there are millions of people in this country who consider me and my people to be a non-person and therefore, I am, by carrying this sign asserting my manhood, I say to them, I too, I, black, I black man, I, too, am a man."

As I sat together with the man I said, 'I am a Jew. I am a Jew who has lived a strange Jewish life with my people. There was a time when we were considered non-persons. This is why I know to love you and this is why I identify myself with you because I was, in the twentieth century, living in the heart of Europe, I also was a non-person. My children were non-persons and, therefore, they could not go to public schools. They had to go to segregated schools. Our old people who wanted to sit in the parks on the benches, could sit only on one bench which was the Jew-bench. They couldn't sit anywhere else because they were non-persons, they were Jews. Yehudi Menuhin couldn't play in Germany under the Hitler regime, he was a non-person, he was a Jew. Bruno Walter and Wilhelm Steinberg could not conduct because they were non-persons, they were Jews. Our painters could not exhibit their paintings, our sculptors, not their sculptures. We could not go to the theater. We had to sit in segregated rooms. After 1938 our people could not buy food before 6 P.M. in the evening, when most of the food was gone, and they could only walk in the streets of Germany with a Star of David on their chests.

We were non-persons. We were Jews, non-persons. We were lower than the animals. We lived lower than the animals and we were killed in a fashion in which no animals in this world have ever been killed. And the German chemical cartels, with highly respected names today, I. G. Farben, and the others then collected the ashes of my people who were murdered so as to 'use them as fertilizer upon the fields of Germany. The fat of our people was made into soaps. To such an extent, to such an extent had we become non-persons, the Jews. as non-persons.

When, in 1943, during the days of Pesach, *z'man cherutenu*, which preaches the great message of freedom, at the time when the Sedar would be held in a normal Jewish home, the table set, the dishes ready, the songs waiting to be sung, and the tale ready to be told, at that time 40,000 of our people, in a ghetto in which 400,000 had already died, 40,000 of our people decided that they ought to begin to carry that placard, "I am a Jew." Yes, let the world understand that I, I am a Man.

And so for many months, partly into the month of July, the people who called themselves Jews and who understood that they would no longer be part of human history if 6,000,000 of our people were allowed to die like cattle, that we would no longer deserve to be part of the human race when the image of the Jew had become so degraded, so humiliated that everybody could spit in your face.

I once saw the beginning of the German revolution in the streets of Berlin. My family came to Germany in the 16th century. My wife's family lived in Germany since the 13th century. The first synagogue in Germany was built in the year 324. You can see the ruins in the city of Cologne.

I saw in the city of Berlin, old people, old Jewish people, sitting in the one ice cream parlor which was open for them and I saw a young German storm trooper storm into that little, miserable shop and take the people out into the street. Maybe 100 of them, mostly old men and women, trample upon them and I wanted to cry out for fresh air and for some humanity for some regeneration of myself for some kind of rebirth, some kind of path that would lead me out of the incarceration of my soul and the humiliatin of my physical existence.

The people who first sang the 23rd Psalm, the people who wrote the Bible, the people who gave birth to Christianity, the people of the Jew, Jesus of Nazareth; and of the Jew-Paul of Tarsus; that people so degraded in a country of Christianity where Martin Luther lived and created. Where the great singers. where Bach wrote his great and inspired songs and the Mass, Judaism had become a song in minor and I wanted Judaism to become a symphony in major. So that to me is the meaning of the uprising of our people in the many ghettos in the Eastern world. Namely, the re-assertion of the Jew as a human being. This is why they fought. "I am a man! I am a Jew! Don't you forget mankind. I am a man!"

When I heard this marvelous Rochester Chorale sing these two songs, one which was arranged by my late friend, a man who worked with me, Max Helfman, and this great "Ani Ma-amin." I believed with all my heart that some day the Messiah will come although the world is miserable and betrays its humanity. Although democracy has not yet been fulfilled, although the great dreams of humanity have not yet come true, although the Messiah has not come, he tarries, as it said so beautifully in the song, he tarries but a while.

Then the song that the Jews in the concentration camps sang, a thing which they called the "Partizanim Song." Once a year I go to Bergen-Belsen where there are the mass graves of our people with little slabs of marble. Here lie buried 20,000; here lie buried 10,000; here lie buried only 5,000. I hear them sing there at a memorial once a year. When I heard them singing that there came to me the spirit of that battle. There were children involved in the battle. Before the battle started, a few weeks before that, the members of the Hashomer Hatzair went to every

empty lot in that miserable, filthy ghetto and planted spring flowers upon them for they couldn't stand that much filth. They were yearning and dreaming of beauty and freedom and humanity.

For us, for you and for me, who are part of that people, the law-givers of mankind, the foundation layers of all the great things in this world — the writers of Genesis, Exodus and Leviticus and Numbers and Deuteronomy, the descendents of Amos, Jeremiah and Isaiah and all the great preachers of the world who have tried in vain to teach humanity, and have tried to say "Thou shalt not kill" and "Thou shalt love thy neighbor as thyself," vainly, quite vainly. To ask those who are children of such a people, a people so old, so ancient and often so terribly young, for us the people who died in Warsaw, all of them died in Warsaw, if that is possible, in Bach's terms, namely, "Death, where is thy sting?" They died gloriously. It was necessary for them to die for they knew that they would die for you and for me. For we needed their life, their spirit, the uprising, the fight. Not for military reasons. Militarily they were quite insane. They were very effective but quite insane for they knew there would be an end. But spiritually, Jewish, in terms of the real meaning of our history, they fulfilled in the battle, in their life, in the example which they set and in their death, the greatest of human dreams. So this is what it means.

I spoke this way to you because you are musicians and I have a great personal affinity to music. I believe that people who can make music, sing it, have a certain tenderness of understanding for the things that are human for how else could music sound right? How else could there be right tones and right sounds without that which is deeper than the technical ability to sing well and properly unless the soul, the *neshoma*, the heart of a people is involved?

So at the end of that, really, I am a man and so is the black man in Memphis. When you see him, think of him as your brother because this is what he is and this is what you ought to be to him. You must understand that his trouble and ours come from the same source. I wish that which is so Jewish in the uprising in the ghettos of the world, that which was so unique in our suffering could be translated in our lives in its human terms, such as the last movement in Beethoven's 9th Symphony, so that we, in a great chorus, could embrace the world and all of humanity. For in that unique and singular example of human suffering, there lies the great, the unbelievably great hope of humanity, the hope to be human. I am a man!

YIZKOR*

In Memory of the Six Million

Text: **SAMUEL ROSENBAUM**

Music: **SHOLOM SECUNDA**

SOLOISTS :

HAZZAN MICHAL HAMMERMAN, *Tenor*;

HAZZAN SAUL MEISELS, *Baritone*;

MARGARET SAGE, *Mezzo Soprano*, HOWARD DASILVA, *Narrator*

and

The Convention Chorus

Prepared by Milford Fargo

GEORGE WILSON, *Organist*

PAUL OSTER, *Percussionist*

SHOLOM SECUNDA. *Conductor*

* Commissioned for the Temple on the Heights and Hazzan Saul Meisels by the family of Harry and Sarah Givelber in their memory.

LAZAR WEINER:

A Musical Tribute on His Seventieth Birthday

Chairman: Hazzan Gregor Shelkan

Temple Mishkan Tefilla, Chestnut Hill, Massachusetts

LAZAR WEINER — THE MAN AND COMPOSER

by SAMUEL BUGATCH

Choir Director, Adath Israel, Bronx, New York

In assessing the accomplishments of a creative personality one must approach the task with a great deal of careful analysis to make certain that the evaluation does not suffer from either too much or not enough praise. However, when one has been a life-long friend, and has had many opportunities to work with and observe the activities of this human dynamo, Lazar Weiner, as has been my lot, it is no longer a task, it becomes a pleasurable undertaking. Lazar Weiner, the prominent composer, conductor, teacher and pianist, has reached the age of seventy and this event is an occasion for celebration not only by his immediate family and close friends, but also by his many colleagues and thousands of followers. Lazar Weiner has earned an enviable reputation as an outstanding musical personality, because of his untiring efforts and many accomplishments in behalf of Jewish music.

He is a gifted person. He is a very talented and sensitive musician. A recognized and renowned composer of almost 200 compositions in all forms which are presented quite often in many concert halls throughout this country and Canada. He is also an accomplished pianist, an excellent accompanist, a fine conductor and a lecturer on music.

His compositions reflect the moods and emotions of a sensitive artist who seeks to create through his music the feelings and impressions and atmosphere that represent his inner self.

These ingredients are present in his compositions whether it be an art song, an arrangement of a folk song, a liturgical composition or an instrumental work. He constantly experiments, but experiments not for the sake of experimentation or sensation, but for the sake of artistic achievement. He is not simply an iconoclast who seeks to break old forms just to be different. He has something to say and he knows how to say it. He has been greatly influenced by the impressionism of Debussy. The polytonality of Stravinsky as well as the modern trends in musical composition: out of these he developed a style of his own. His "daring" unresolved dissonances, his continued use of "strange" harmonies, his "new rhythms, and his polytonalities are the result of a genuine effort to create music, which, in his opinion, would not be interesting otherwise. He therefore is constantly in search of **new** forms, new expressions, new rhythms and new harmonies. His constant searching is the serious desire of an intuitive artists who seeks perfection. He seems to instill into his compositions a save-his-soul — his Jewish soul: far he is a thoroughly Jewish composer. No matter what he creates, whether it be an art song set to the text of a Yiddish poet (**A Maisle**. Peretz Hirshbein, **A** Gebet, I. Rolnick, for instance) or an arrangement of a folk song (see "Av **B'ri**" or "Bulbe") or a liturgical composition (for instance "Ya-a-le." "**Veshomru**") or his cantatas "**Amol In A Tzait**" "**Hirsh Lekert**" or his piano and violin and cello compositions, the Jewish content is deeply felt.

He is a prolific composer and an extremely active person. In addition to his composing he is also very busy teaching, lecturing, conducting and accompanying. He contributed a great deal to the growth and development of Jewish choruses. For thirty-five years he was the director of the well known "Workmen's Circle Chorus of New York" and he achieved an unusually high degree of musical accomplishment with this group. In the programs he presented in Town Hall, Carnegie Hall, Hunter College, Madison Square Garden and elsewhere, he included quite intricate choral compositions. Cantatas which he composed especially for them "*Amol In A Tazait*," "*Hirsh Lekert*," "*Tzu Dir Amerike*" were so complex that even professional singers would find them quite challenging, and yet his non-professional chorus sang them with unbelievable artistic thoroughness.

It has been my good fortune to work closely with him for many years and I know, perhaps better than anyone else, how much hard work went into training this group and what wonderful results were obtained. We also owe him a great debt for having brought out new works of many hitherto unknown but nonetheless talented composers, who would not have achieved the prominence they now enjoy had he not encouraged them and nurtured them. This also holds true of many well known singers who might not have been heard of if not for his encouragement.

On this seventieth anniversary of his birth, I wish him, together with all of us, many more years of fruitful musical creativity and activity. May he and his family know nothing but joy and happiness.

The Songs of Lazar Weiner

Hazzan Isaac Goodfriend

A havas Achim, Atlanta, Georgia

Hazzan Morris Levinson

Congregation Beth El, South Orange, *New* Jersey

Hazzan Morton Shames

Beth El Temple, Springfield, Massachusetts

Miss Bianca Sauler, Soprano

A M a i s e l e h

A Nigun

Der Yid Mit'n Fidl

Hazzan Isaac Goodfriend, Baritone

P. Hirshbein

Magister

A. Lutski

Dos Gold fun Deine Oig'n

Shtille Licht

Tzelda Tzeldi

Vult Mein Tate Reich Geven

Miss Bianca Sauler, Soprano

S. I. Imber

Manye Leib

J. Glatstein

A. Nissenson

A Gebet

Der Sholem Zocher

Die Reid fun dem Novi

A. Rolnick

I. Manger

Magister

Hazzan Morris Levinson, Tenor

The Composer at the Piano

A MAISELE
by Peretz Hirshbein

Once upon a time there was a poor man and his wife. They had two daughters and no dowries. And now listen to this tale of wonder . . .
On the Sabbath a stranger knocked on their door. They welcomed him warmly and shared with him their Sabbath meal.
And as the legend tells, the guest turned out to be none other than Elijah the Prophet. With a blessing on his lips, he quietly left after Havdalah. And the blessing was — Pails of milk, rivers of wine — piles of golden coins.
But the curse of greed came upon them — The milk and wine ran out and the gold turned to ashes.

A NIGUN
by Magister

A poor man used to quarrel with God, but found wonder of all wonders instant grace and joy when he sang this nigan: chiribim barn barn.

DER YID MIT'N FIDL
by A. Lutski

This song is in the form of a dialogue between a shiftless husband and a nagging wife. Yidl, the husband, has only one passion — to play the fiddle. This is his life-work, although it brings no material return. His wife alternately pleads and scolds — let him turn to something that will feed them, tailoring for instance. But Yidl, caught up in his musical rapture, fiddles on.

DOS GOLD FUN DAINE OIG'N
by S. I. Imber

The gold of your eyes,
The silver of your voice
With dazzling rays my vision have blinded.
The faint breath of your stillness,
Your calm, profound and strong,
Have silently fettered my hands.
Your timid, trembling charm
Your youth, now red, now pale,
With tenderness have crushed my heart
So ardent is your love,
So ardent is your hate,
That they have sweetly drained my blood.

SHTILLE LICHT
by Manye Leih

Quiet Light
Eyes hidden in silence
Lips that murmur a prayer — silent.
Bowed before your radiant glow
From my soul I pray
Silently my heart will murmur
Only you can hear me . . .
Lord, grant me my beloved one
If Thou wilt but grant him
I'll bear many children for him

TZELDA-TZELDI

by J. Glatstein

Tzelda-Tzeldi, Tzelda-Tzeldi, light-footed nymph,
When cymbals play your graceful, doelike, dancing feet
Become as a hare's as fleet.

Tzelda-Tzeldi,

But now your chestnut hair is grey,
Your eyes of blue no longer see,
And your days are slowly fading.
Your deep-felt sorrow, mute within you,
Is the silence of an autumn sky:

But, oh, Tzelda-Tzeldi,

When cymbals play,
You're up again with dancing feet!

U-ip! Tzelda-Tzeldi!

Tzelda-Tzeldi,

Restrain the sighs that come to you at night,
Have no fear when Death's hand beckons,
For still I wonder

What mountains of earth can keep you under,

If, when cymbals play,

You're up again with dancing feet,

Oh, garceful nymph!

U-ip! Tzelda-Tzeldi

VOLT MEIN TATE REICH GEVEN

(Folks - Motiv)

by A. Nissenson

Were my father a rich man,
Bargains would I ne'er seek;
I would buy a horse than can
Leap high to the sky's peak
I would leap up once, so high,
I the sun then could clasp,
And return again to earth;
Sun now in my firm grasp.
And from all over the earth
Forty beauties would dart,
They would then entrust to me
(Their proud hero) each heart
'Mongst the beauties of the earth
Surely would I choose thee.
I would hang the sun again
Where she has been hanging,
I'd let loose the horse's rein
And with thee go walking

A GEBET

by A. Rolnick

Lord of the Universe, dear God of my father, hear Thou, O Lord, the prayers of **my**
heart.

Mend the torn fragments of my soul and send me the blessings of peace,

Dear Lord of the Universe, God of my fathers, hear Thou, O Lord, the prayers of my
heart

Remove the remaining shreds of my soul, and grant me a measure of rest.

DER SHOLEM ZOCHER

by I. Manger

The song of the shining amulets rings from the walls as ten Jews in sable-trimmed hats, clap their hands . . . ai bim barn . . . dear father.

They sing the sacred melody of the Turkish Rabbi. They eat little boiled chick-peas and dip their beards in the beer.

"Reb Avraham, wonders of wonders; a miracle has occurred!"

Father Abraham smilingly chuckles through his old grey beard as he listens to little Isaac whimpering beneath his blankets.

He closes his eyes and it seems that he sees — the three Turks coming as they hold on to the whimper of the child. They brush the dust from their coats and their shoes; they kiss the mezuzeh and shout their greetings.

"Maze1 Tov Abraham, surely you remember the night when your Sara laughed at our premonition."

But before Abraham can say, "Welcome dear guests, join us at the table. Drink and eat and sing along with us . . ." they depart.

Abraham opens his eyes and asks, "Where are they, these foreign friends?"

"God be with you dear Abraham," sing his friends, "come sing with us the holy melody of the Turkish Rabbi."

Ten Jews wearing sable-trimmed hats, clap their joyous hands as they sing, ai, bim, barn, bim, barn, dear father.

The song of the amulets rings from the walls.

DIE REID FUN DEM NOVI

by Magister

These are the words of the prophet to his folk and to all the people

The heavens declare his words

The earth pays heed to their meaning.

Comfort, comfort ye my folk

A light will arise from the desert born and bring life to forgotten forms from their deep slumber.

The sun will shed its life-giving radiance o'er the trees in the forests, o'er the fruits in the vineyards, o'er the blossoms that grow in the fields.

And one man, in greeting another, will say unto him:

"Peace and goodwill unto you."

And the other will answer him: Blessings, may you be blessed with peace and comfort."

And enemies will meet as friends, and friends will meet as comrades, and comrades as brothers and sisters.

These tales will we tell to our children

Many years ago, poverty roamed the face of the earth

And the hungry begged for naught but a morsel of bread

The weary passed away before their time

And the blood of the innocent flowed as a stream o'er the earth

Horrible tales will we tell them, but no one, no one will ever believe them.

Thus shall we mold us a monument, a token to remember for evermore, and for evermore.